

RED INK



INTRODUCTION: HARDCORE VS. HERDCORE

Welcome to Inside Front #7. I feel a brief statement of purpose is in order.

You only get a brief seventy years or so in this world, and the whole time somebody is trying to tell you what the fuck to do. Whether it be a street gang of drunk, overweight bullies, the police force (which is often the same thing), some "militant" (read as: "fascist") extremist group, or a more subtly manipulative group like your friends, family, and coworkers, everyone thinks they know what's best for you... and if you're not convinced, they certainly feel justified in lying to you (as Plato actually admitted in the Republic) or using force to get you to do what they are sure is "in your best interest." Most people aren't bothered by this; there apparently isn't much they want out of life and they're happy to let others make the decisions about what nonsense their brief, futile lives will contain.

But some of us, a minority to be sure, have real desires and designs regarding what we want for our lives in this world. Since our time here is limited, we can't waste any of it wandering around in other people's circles. If there are things you want in this world, you have to make the most of yourself in every way you can, both mentally and physically, so you can be sure that when the opportunity comes you will have the resources you need to achieve your goals. It's obvious that most people in Western society today don't want anything badly enough to be driven to make much of themselves.

Still, each one insists that everyone else should follow his system of morality. But the facts are that what is right for one person is not necessarily in the "best interest" of another. As individuals, we all have different needs and desires. How could it be otherwise? Pay attention and you'll notice that those who are convinced that the same thing is in everyone's best interest are always recommending something that happens to fit perfectly with their own needs. What they may or may not admit to themselves is that if they can convince everyone else to seek the same thing as they do, life will be easier for them. Either it never occurred to them that different people have different desires, and what is right for one may be wrong for another, or they just do not care about the happiness of anyone but themselves. I know what is in my best interest, but I also know it is not in the best interest of everyone else...why would it be? If it was, that would be an unusual coincidence. For instance, as basic economic theory teaches, there are limited resources in the world but unlimited needs--how, then, could they be distributed to the satisfaction of *everyone*?

There are some who will desire the same things as you: if you unite and work together with them, you will all be better off. Others will have desires that conflict with yours; if you have respect for yourself and faith in your beliefs, fight against them and don't believe them when they say that what they want is "best for everybody." How the fuck could they be sure what is best for you? Nobody can know what is going on inside someone else's head. They'll try to convince you the world is one way or another with their bullshit dogmas and manifesto's, but the fact remains: how could they know what you need? *Only you can know that.* Understand that when they try to convince you of the "absolute truth" of their traditions or doctrines, they are really just using the most devious method of all to try to beat you in the competition between your desires and theirs. But once you realize that they are doing this, this method no longer works and they will have to fight fair...which most of them cannot do.

In these societies of today, where mediocrity is not only standard but encouraged, even enforced, those of us who know what we desire and are willing to fight for it must have a community in which to interact. That community is Hardcore. Hardcore belongs to the cream of the crop, the overachievers, the ones who always wanted and accomplished too much to be members of the rank and file. In this community we can come together, to work together where we desire the same goals, and to compete against each other where our goals differ. By its very definition, hardcore is an environment for individuals who are prepared to go all out, to settle for nothing less than the best from themselves--nothing more, and nothing less. Trends come and go, but fundamentally, it has always been this way. Hardcore is *not* for everyone, it's for those of us who are out of place in the rest of the world.

Speaking of trends, it seems that recently the hardcore scene has been becoming more like the rest of the world: rather than seeking to discover and pursue their own individual goals, people seem to be accepting popular dogmas and trends, and following them without questioning them. Lots of kids in hardcore today seem just like any other kids, just doing what their friends do, not demanding anything more from themselves or from life. These children wander through life, really doing nothing at all or nothing except what is absolutely necessary to superficially back up the herd-mentality beliefs they are so self-righteous about. But hardcore is not for these people, and they will eventually realize this and "move on." Those of us who know what it is we want for ourselves, and know what hardcore should be and must be, cannot let these children weaken our faith in the scene. As individuals, we must keep on working for the sake of ourselves; and as individuals, we will reap the rewards of our labor. The rest of the world never did understand and never will--but if you know what is right for you and how to achieve it, you don't need anyone else's permission.



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"POINT/COUNTERPOINT" Discussion Section

"GUNS ARE FUCKING STUPID" by Lynn Roberts

(Editor's note: this was reprinted from the 'zine *Ascension* without permission, for the sake of printing an opposing view. All apologies--but hey, punk rock, rob and steal.) Don't fight me on this one. Guns are fucking stupid. It's pretty simple really. They are built to kill. To destroy. They are not fun. They are not cool. They don't make you "hard." They make you a target. I heard that an old friend of mine wants to get a gun to complete his "gangsta" image (I think the word he used was "roughneck." Equally cool though). That's just sheer stupidity. What could you possibly ever need a gun for in the middle of the suburbs. What could you possibly need a gun for at all. He wants a gun so he can show it off. To impress people. Yeah, weapons are real impressive. You don't need a gun to be "hard." You don't need to be "hard." There's this girl in my philosophy class. Every day in class, no matter what we are discussing, she brings the NRA and gun control issues up. She belongs to the NRA and goes out shooting every weekend. She is against gun control (duh) and believes that "every good (I assume she means real) American should own a gun" (actual quote). Yes, I have a problem with this. I don't believe in guns, period. She says it's fun. That there's nothing better than taking your frustrations out when target shooting. It's sad that shooting at things has become a cool way to spend your weekend. A way to relieve stress. Something is definitely wrong here. I don't know. I just don't understand that logic. I can't follow that logic. Guns are unnecessary. Killing is unnecessary. This is unnecessary, or at least it should be. I shouldn't have to write about this. It shouldn't even be an issue. "Guns are made to protect." Yeah right. Guns are made to look cool, make you "hard," and to kill. There's nothing positive about that in my book. There'll always be someone with a bigger gun than yours. So where does it end? Guns are stupid. Case closed. (*Ascension*: 25 Mt. Hood Rd. #2, Brighton, MA 02135)

WHY I LOVE SATURDAY NIGHT SPECIALS by Adel 156

The biggest obstacle about buying a useful gun is your ego. Many of you out there just don't have the courage to buy one of those ultra-concealable, small caliber handguns called "Saturday Night Specials."

TOO BAD!

First times buyers become jeered at when they move away from the hand-held canons, like the Desert Eagle, toward smaller, more reasonable-looking guns. They feel like the store clerk has identified them as queers, druggies, or pussies if they even look at those palm sized dittles.

"Hell, if you shoot somebody with that thing, you're likely just going to piss them off...that's all!" Red-faced and embarrassed, the customer gets led back to the bigger guns, expensive guns, guns that fire enormous bullets filled with "stopping power", guns so powerful the recoil dislocates your wrists. Soon the customer feels he has learned that "stopping power" is the most important thing.

"Listen here, bud, this .45 here will cut a man in half with one bullet if it even so much as grazes his shoulder! Anything less than a 9mm is no use, see. Getting hit with a .25 is like a little sting. You're better off hitting the guy in the head with the gun, instead of firing it!" the clerks will say.

Their dislike for what they call "nigger guns", makes you even wonder why they keep them in the display in the first place. The funniest thing is how most of the clerks claim that .22 or .25 caliber ammo is practically harmless.

RIGHT!

I'm sure Bobby Kennedy would possibly agree, if his head wasn't blown apart with one of them small caliber "pea-shooters". No wait, let's ask Jim Brady. See what he has to drool on about this subject. The .22 that broke into his skull traveled a few laps around the inside of his head before it ran out of steam. Not only did the tiny round "stop" him, it did a nice job of removing most of his neocortex.

Clerks also tell unsuspecting customers that little guns are so inaccurate, that you'd be lucky to hit someone with such a "girl's gun".

LET'S GET REAL HERE!

Entirely too much emphasis is placed on a handgun with the magical power to disintegrate someone in a single shot. Any study of bullet wounds will show that once a bullet enters the body it is unpredictable. Caliber, velocity, foot pounds of energy are nothing more than macho hee-hawing. Small caliber handguns have alot going for them, not the least being the ammo they fire.

Small caliber ammo will burst into a human body just as well as any other bullet, then unlike more powerful ammunition, it loses a lot of energy, gets deflected off bones or even solid tissue and from there it's anybody's guess where it will end up. While larger caliber ammo will usually punch right through the intended victim. A .25 caliber might tunnel around a person's innards, chopping up the intestine here, fragmenting into a lung there, before lodging itself alarmingly close to a possibly vital organ.

A wound like that might not even kill a person. Not outright. Such a wound might be exactly the type you want to inflict. Why limit yourself to just killing someone. It isn't always necessary or even desirable to kill someone, after all.

Even if not instantly dead, the person shot stands a good chance of dying, if medical attention is immediate. In any ways, you, the shooter, are the one who gets to play god and decides how fast the medical help is arriving.

One last comment on the holy doctrine of "stopping power". The ability to instantly kill or incapacitate a person with a single shot depends mostly on placement of the bullet - not the bullet itself! Police files are full of instances of guys charging someone, soaking up many rounds of "one-shot-stoppers" that kept right on coming!

If you stop to think about it, some people are completely incapacitated by the mere sound of a gunshot. I know of one instance where a man was shot at with a blank/cap gun, who fell writhing in the street and had to be helped to his car by his friends, although no damage had occured at all. Hell, people sometimes faint when you even point a gun at them. Imminent pain or death can have a profound and lasting psychological or physiological effect.

Small caliber handguns are far more concealable. In that alone they win hands down! An ace bandage wrapped around the stomach will hold one so close to you, that you can wear a t-shirt and not be noticed.

Small caliber handguns are also cheaper, so is the ammo. That means, for a price of a Dirty Harry gun, you can purchase up to SIX .25 calibers and hide them all over the freakin' place. One in your bedroom, one in your car, one in your office. This just increases your chances of being armed when accosted. Plus it also gets around the hassle of permits, since you won't be carrying it, it'll just be around.

In my experiences with these little guns (I do own one, you know) these little suckers are pretty accurate - for a couple of reasons. First, most gun battles take place within 10 to 15 feet. You can also use the one handed method, without taking that double handed karate stance you need for larger guns. The gun's lack of recoil is a plus, meaning you can shoot without taking a chance of flinching when pulling the trigger, thus meaning keeping your eye on the target. In short, a person can feel more comfortable with a belly gun than other weapons. That means less practice, and less money wasted on practice ammo fired into some cardboard indoor range backdrop.

Finally, and I could get into alot of trouble for mentioning this, the barrel is just about an inch long so it still can be silenced. Not by legal means as a store bought silencer, but by an illegal homemade method. Just duct tape a 2 liter soft drink bottle over the muzzle. Of course, your precious accuracy might suffer with such a rig, but there are advantages to this silenced weapon.

So tell everybody out there, fuck the snoots that look down upon small caliber handguns. Just see what their wrists look like after target practice. Better yet, point a .25 at them and ask them if they would mind being "stung".

EDITOR'S RESPONSE

Using a gun in our society, even in self defense, implies a value judgement: that in the situation in question it is more desirable to risk spending a number of years in prison than it is to suffer the consequences of not using the gun. Our legal system enforces harsh penalties on those who use force, often even when it is used in self defense, and on top of that the way the system works there is no guarantee that you will only be punished for what you actually did: once arrested by the police and taken to court you may be punished for things you did not do. Thus it stands to reason that using a gun is only appropriate when the alternatives are death or permanent bodily harm to you or your loved ones (and remember that those things can happen to you in prison as well), and when you are sure enough of your control of the situation and your own skills to know that using the gun will achieve the outcome you desire.

Not only is using a gun an action to be avoided in almost all situations, but having a gun and not using it is equally dangerous. Taking out a gun, that you are not prepared to use, in a dangerous situation will only make the situation more dangerous. The other parties involved will feel that their lives are at stake and will act accordingly; if your bluff is called, you have done nothing but make things much worse. Also keep in mind that it's usually pretty easy to tell the difference between someone who is serious and someone who is bluffing.

Finally, having a gun around that is not necessary is extremely dangerous: all sorts of accidents involving guns take place every year. A good example, which is particularly relevant to Inside Front, took place a few months ago: the band Tension, who appeared on the Inside Front "Point Counterpoint" compilation, was supposed to record us a new song for that compilation. However, the day they were scheduled to record their singer was fucking around with one of his guns and knocked out his front teeth. He went to the hospital and they had to give me an older song of theirs that was less representative of their recent music. In a similar event, Mike of Area 51 records had his girlfriend shot in the head by one of his friends, who was fucking around with a gun he thought wasn't loaded.

Therefore I have to agree with Lynn that having guns you don't need, for any reason (especially for "image"--what, are we in fucking kindergarten?) is stupid and dangerous. All you wanna-be tough guys who don't feel like a man unless you're talking about or carrying around guns are nothing but weaklings, sissies, and cowards who obviously need a prop to make up for your (understandable) lack of self-respect. However, in our rapidly decaying society, there are many places where a person will be in danger every day of finding themselves in a situation where it is better to have and (skillfully, responsibly) use a gun. As Lynn writes, "guns...should be unnecessary"--unfortunately, in many places, they are not. I don't live in an extremely violent area, but here's an example from my own life: a few months ago, I narrowly (I was five minutes late leaving my apartment) missed an incident on my street where an insane man took a rifle and began randomly firing at people. Two men were killed, and a woman was shot in the hand. The police showed up, but were unable to stop the madman. What finally happened was an unarmed civilian jumped on the man from behind and wrestled him to the ground, quite possibly saving the lives of many other people on the crowded street. The only contribution the police made was to accidentally shoot this hero in the shoulder. This whole event added fuel to the fire of the local movement to make guns illegal here, which strikes me as pretty naive: the cops will always have guns, and the criminals will always figure out how to obtain them as well...and as we've seen from this example, cops and criminals have a pretty firm monopoly between themselves on the wounding and ending of innocent life. If the innocent civilian who ended this crisis had had a gun on his person, chances are that things would have been resolved more quickly and safely (i.e. he wouldn't have been shot in the shoulder, and possibly he would have stopped the murderer before he killed the two bystanders.)

I'm not suggesting by any means that we all should have guns, I've already outlined the dangers inherent in that. But for those of us living in places like urban Miami, where Adel lives, there isn't much choice. Of course a gun will be useless and extremely dangerous to its owner if he is not careful to learn as much as he can about it and to be responsible with it at all times. I myself do not and never have owned a gun, even though some of the people I am "in conflict" with do. At this point the dangers that I would be protecting myself from in owning a gun simply do not outweigh the dangers that owning one would bring. Hopefully, they never will, for as I said a gun is only useful when you're faced with a choice between death or dismemberment and likely prison time. That's not a choice most of us face daily, thankfully; so for us, having guns is not only unnecessary but also stupid.

LIES IN HARDCORE

Dear Inside Front:

In regards to your outspoken criticism of bands who do not live up to their own lyrics: I guess Earth Crisis has a right to their opinions, but it's too bad they have everything totally wrong. It bothers me that there are some people out there that actually take this band seriously. What they say in their lyrics is basically the same as fascism. Roundups? Dragging vivisectionists into the streets? Sounds like it could have been something written by Vladimir Zhirnovsky or someone from the Nazi party.

It would be one thing if Karl and the rest of the crew actually did these things; then you could at least respect them for following through with their philosophy...but I doubt it. (Or maybe, just like in that Sharon Stone movie, they really do these things and then write about it, because who would actually sing about real crimes they had committed? Pretty smart, guys...yeah, right.)

It almost seems that these militant vegan kids just need a cause. They weren't born poor or a minority so they decided "hey, I'll go vegan." I think veganism is great but not when it's done for the wrong reasons; all those kids skanking to "Firestorm" in their bedrooms isn't getting anything done. I mean, there is so much more to veganism than just saving the animals, what about the ecological, political, health, and humanitarian reasons involved? If E.C. was really into promoting veganism and not just into sounding tough they'd realize that there are better ways than singing about killing lab scientists to further veganism. Gandhi got a lot more accomplished than the black panthers ever did.

So just don't buy the new E.C. record (it's pretty shitty anyways). If you have to have a copy of it make a copy of someone else's, and if you go to a show where they're playing think about the mentality you're supporting before you start dancing and singing along. Thanks for the opportunity to speak my mind. If you want to talk about any of this write to Seth Freedman, 104 Croke Springs Place, Chapel Hill, NC 27516.

--Seth, Vegan, Age 19.

Dear Seth:

Thanks for the letter. I think the band you mention is representative of a dangerous and embarrassing trend in hardcore today. I've actually written the band a couple times, inviting them to join me in a debate in the pages of Inside Front, and I've spoken to their label about this too, but the band apparently does not feel proud of themselves enough to get back to me...so I'll feel entirely justified now to take every shot at them and the pathetic trend they represent that I can.

The growing trend I mentioned is the idea that it's OK to sing about things in hardcore that obviously aren't true. In the text that follows I will demonstrate first that the lyrics of these bands do describe falsities, and then the ill effects of this, before returning to the subject of whether lying should be accepted in hardcore lyrics.

"Street by street, block by block, (we are) taking it all back, the youth immersed in poison turn the tide, counterattack..." --that's in the present tense, indicative, i.e. it's meant to be a true statement, at least as far as grammar goes. You'll hear over and over that (whiny voice here:) "it's meant to be taken metaphorically" ...that is, these bands don't deny that when they sing "round them all up, the time for lynching is at hand" or speak of dragging vivisectionists into the street and shooting them that they are lying. In the rare case where they don't qualify their statements as being lies, you can check the daily papers for proof: do you see anything about militant Syracuse vegans on trial for homicide? No. They're just liars, case closed.

In addition to not living up to their lyrics in the present, there is firm evidence that demonstrates that none of these children plan on ever following through with their threats. You would expect that someone who speaks of direct, violent action would exercise and lift weights, to be more capable of successfully carrying out this action, wouldn't you? A friend of mine, whom I count as a very trustworthy source, interviewed singer Karl from Earth Crisis and asked him why he does not lift weights or work out, so that he would be able to live up to his threats. The 98-pound weakling replied, word for word, "that just wouldn't be me, man." Exactly. It is in Karl's nature to lie about

being violent, it is not in his nature to improve himself so that he will actually be able to follow through. Karl went on to say "I like to keep myself scrawny, like I was in high school, where everyone would beat me up; that's how it is to be one of the oppressed animals today, and I like to remind myself of that." Reminding yourself of it isn't worth shit unless you're going to do something about it, and if you can't do anything about it because you're too lazy or whatever to get yourself in good shape then you're nothing better than a hypocrite. Don't try to tell me Karl is in good shape--I've seen his band and talked to him and he's about the weakest-looking little kid I've ever seen in my life, especially for someone who's had 24 years to get in good enough shape to back up his words. And believe me, you don't have to be scrawny if you're vegan; John Joseph and Harley Flannagan of the Cromags have been vegan for years and years, and they're two of the healthiest, most muscular people I can think of. Not making an effort is all that keeps you skinny...and you have no excuse not to make an effort to be ready to back up your words, unless you don't mean those words as anything but LIES.

As for these lies being "metaphors" for the rage these children claim to feel: why are they afraid to just come out and tell the truth about their feelings and their actions? Could it be because they're not actually doing anything of real substance? If they are doing something viable and worthwhile, why don't they sing about that instead, to show that there really are realistic things that can be done to change this world for the better? That would be more beneficial for everyone. For instance, Karl adopts stray animals and takes care of them when no one else would: this is a truly admirable, humanitarian action, and if he sang about this hundreds or thousands of kids across the world would realize that they too could do this. On the other hand, when he sings about murdering vivisectionists, this is something most kids can only sit in their rooms fantasizing about, rather than acting to get anything done. If he really cares about his cause, why then does he waste his time like this?

This brings us to the PLACEBO EFFECT: by singing about things that are never followed through on, these bands--and their listeners--get the impression that they are accomplishing something, without actually doing anything at all. Words change nothing, only actions can make this world a better place. If these bands would shut the fuck up about how they are killing people and concentrate instead on actually providing a visible and intelligent example of positive action, they would accomplish a lot more. If they really care about the issues they claim to be concerned with, they would do this. In the meantime, kids just go to the shows, sing about killing drug lords or whoever, and go home feeling like they've done some good and they're a part of something special. Bullshit. My own suspicion is that these children value the image of toughness and action more than the reality. As such, they should be taken about as seriously as any other lying, image-conscious junior high kids. Who gives a fuck about them when there are others offering realistic, intelligent suggestions for positive change in our world?

Another example of a band that seems to think it's OK to tell lies in hardcore is Excessive Force...they are the ones responsible for that "the time for lynching is at hand" quote I mentioned above. Incidentally, they are a proudly meat-eating band, but their name was suggested to them by Karl himself...he also suggested the cover of their 7", which had on it a picture of a policeman beating someone with a stick. (Between the "lynching" line and that cover, we already are dealing with some really fascist-looking shit here...) I spoke with their bassist (who is actually a really nice, respectable guy) about this, and he said that they just wanted to have kids come to their shows to "get aggression out of their system," that the lyrics were just fantasies for these kids to sing along with so they could go home feeling more relaxed or something. What, is there nothing to be angry about in this world? Is there nothing to be worked up about, to be aggressive about? There are all sorts of problems plaguing our society and our planet that deserve real rage--that need this rage as a response, so that people will be motivated to do something about them. Once again we have the placebo effect here, only in this case the band actually admits to using it: rather than inspiring their listeners to, after the show, go out into the world and make a positive change, this band apparently seeks to drain their listeners of whatever frustration they do have, to send them home after the show listless and apathetic to the problems

around them. This may sound like a stretch, but seriously, what else can these kids do? If they actually follow through on the course of action the band has been recommending and go lynch people, they'll be in serious legal trouble and the world will be, if anything, a worse place rather than a better one. Thus, this band, and all those like it, are doing nothing for their listeners, their world, or themselves by spreading these obvious lies. Once again I suspect that their desire to seem tough is getting in the way of their actual desire for change.

These cases of bands defeating themselves with their own lyrics sadden me, because I believe in and desire many of the same things they do. And if you, their listeners, also believe in the same things as these bands, you should be angry for the same reasons I am. Demand that these bands live up to their words, demand that they really make an effort to change this world for the better rather than indulging themselves in lies to prop up their own faltering egos. If we, the listeners, really care about the issues these bands are singing about, we will settle for nothing less than the truth in their lyrics and corresponding action in their--and our--lives.

And here we come to the real question: should we accept falsity and lies--by whatever name they may be called--as having a legitimate place in hardcore? I know that hardcore is and should be a very diverse culture, and I don't claim the right to tell anyone what to do: this is only my opinion. But we have to draw boundaries somewhere, or else the word itself, not to mention all the noble ideas behind it, will become meaningless. What first drew me to hardcore, what I always loved about it above all and what I felt separated it from every other form of music and culture, was its *realness*. While gangster rappers sang often ridiculously impossible songs about murdering people, and metal bands sang puerile bullshit about fake satanism and gore, hardcore bands told the truth about their lives, their struggles, and their achievements in the real world. In 10th grade when I had no self-respect or goals for myself, hardcore was there to offer a realistic alternative to apathy and self-hatred; it inspired me to make something of myself mentally, physically, and morally rather than going through life blind and miserable. In 11th grade when my closest friend was pregnant by her ex-boyfriend, the example my favorite hardcore bands had provided helped me to take the matter in hand to the best of my ability, to make things as easy for her as I could and to force her ex-boyfriend to take some responsibility. In 12th grade, when I would walk home late at night, seven nights a week, from my minimum-wage food-service job, hardcore bands kept me going with songs about tenacity, dedication, and having a good work ethic. All throughout high school, which was often a literal warzone between myself and bullies of one sort or another who wanted nothing more than to humiliate me, the music and lyrics of bands like Agnostic Front and Sick of it All(circa "Push us too far...") reminded me that I could and should stick up for myself in any way that was necessary--without stooping to mindless violence when it was not appropriate. Over the years since those days, hardcore has remained just as important in my life, if not more so. Whether I was employed full time or enrolled in college, the ethic and example of countless hardcore bands has always inspired me and driven me to demand more of myself and from life. I'm sure this is true for countless others like myself--and this is all because hardcore is *real* music about *real* issues. Every other kind of music provides some kind of stupid bullshit about this or that, but hardcore bands have always sung about real life and about achieving something in it.

I think that it will be a dark day if we lose that aspect of this "scene." Above all else, that detail sets this music apart from the rest, and set us as individuals apart from the more meaningless and trivial existence offered by the rest of this society. If bands like the ones I've mentioned above manage to make lying acceptable and popular in hardcore, this music will be no different from any other: it will offer mere posing and bullshit as a response to the challenges of this world, with complacency and nothingness as the ultimate results--as I've explained above.

It may indeed seem like I am being overly alarmist about this whole subject, but consider this experience of mine and think again: at a recent hardcore festival, I was speaking to a cool straightedge kid (from, you guessed it, Syracuse, NY) about a particular band whom I felt didn't live up to their lyrics. He said, and I'll never forget this, "yeah, but I don't really think any of

these bands really mean what they say--I don't think you're supposed to take it seriously. That's just the way it is, you know."

I thought we *all* meant what we said--I thought that was a given. I do take this seriously. I want to get the most out of life, and I want to listen to music that reflects this reality, not music that, drug-like, gives me a fantasy world into which I can retreat when reality is too rough or boring for me.

Think about it... and if you decide any of these points make sense, don't be apathetic while hardcore itself is converted before our very eyes into second rate deathmetal. Speak out against this, let these bands know you don't respect the way they go about things--demand that they measure up to the words they sing. Don't allow them to betray their beliefs and our beliefs for the sake of pretending to be tough.

AN INSIDE LOOK AT THE FRONT

(Or, Everything you always wanted to know about prison, but were afraid to ask)

So when I asked Brian D. if there was anything I could write about for Inside Front, he said: yeah, prison. Prison? Well, OK. I mean what the hell, I have been well acquainted with prison life for over 6 years now. Therefore, my column shall deal with advice and helpful information for those readers who find themselves imprisoned for one reason or another.

My best advice for anyone, boy or girl, going to prison(and I do mean prison-not jail), is: Don't go! You will hate every moment. Trust me, all of your law breaking buddies do not wind up in prison with you--so you won't even have their companionship to look forward to. Plus, there is no SXE scene here; much less a hardcore scene, or even a punk rock scene--none, zip, zilch, nada. You will find yourself in an environment where no one understands you--and that can be dangerous. If however, like most of us, prison is not a choice, but is instead a sentence that you can't avoid--here are some things Brian thought you might like to know.

First off, I'd like to clarify that I am not an expert on all prisons nationwide! I am only able to relate knowledge about the systems in a few states which are similar to the Virginia system--which is where I am imprisoned. Anything you've seen in the movies, or on T.V., or read in a book about prison life is all true--to a point. There are exceptions to the rule, but basically prison is not an honorable place to live. Here are the rules, in several parts of an ongoing series that will span several issues of Inside Front.

If you are, like me, an anti-racist skinhead, you'd better get used to the racism in prison. Period. You will not change the racism amongst the whites, the blacks, or the latinos; so you must learn to coexist with all the different racist groups.

When you first enter prison, the people of your own particular race will approach you to establish whether you're a "soldier", or a "traitor". Because the tension level is so high in prison, gangs are established to provide power in numbers. These gangs are almost always based upon race, but it is just as likely that gangs will be composed of members who live in the same geographic locale on the streets. For instance, in VA, gangs are composed of people who live in either Richmond, Northern Virginia(Metropolitan Wash. D.C.), or Tidewater(Norfolk, VA Beach). These gangs constantly fight to establish supremacy inside prison, so it's important for you to find out where you belong and whether you'll have back from your homeboys.

If you're lucky, you'll be able to command respect from all races inside prison because of your anti-racist beliefs. For me, it was very important to educate people about the skinhead movement, that it was not about racism, or white supremacy, but had been made to look that way by the new generation of KKK-followers who wanted to look outspoken. I was able to point to the T.V. shows that put skins in the same boat as racist neo-nazis, and reveal how the show was being prejudiced toward kids like me from the city--who just listen to fast music and shave their head! The point is, whether you decide to join the ranks with racists or not--it is an unavoidable element in prison that you must accept and learn to deal with. Because while "unity" in the scene of hardcore is something we all want, in prison, unity is the "law" and not the ideal. It is always the convicts against the correctional officers (C.O.'s). The only time racial harmony truly exists inside is when there arises a massive conflict between security and the convicts. That is when everyone unites to oppose the authority.

Fortunately for me, I have been in a prison now for a couple of years which is different from others within the VA prison system. Racial tension is virtually non-existent here, so it never has a chance to create problems amongst the different racial groups. We share a peace unheard of at other prisons in this state. If you have any control over where you will go to do your time--pick a peaceful place. Since violence and prison are synonymous, and violence is punished severely--you'd be wise to remember that you want to get out of prison A.S.A.P. because after your sentence gets "run up" (increased due to infractions or crimes committed in prison which are punishable by longer terms of confinement) a couple of years--you will sorely miss the shorter sentence you had before getting into more trouble.

Next issue I will discuss the correct "walking attitude" you must carry with you when you enter prison; why it's important and what it entails. That's all for now! I welcome your letters:

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RELEASING YOUR OWN RECORDS, PART ONE

A Column by Josh Baker

So you want to release a record. If that's about all you know, I'm going to take you step by step from the studio to the distribution. Throughout this column I'll give you hints that I learned from doing my own label, *Endless Fight Records*.

First off, you've got to find a band you want to release a record by (assuming you're not in a band). Make sure the band knows their songs through and through before you look for a recording studio. The old adage "time is money" is truer than ever in the recording studio.

You found a band that you like, but you don't know how to find a studio that fits your needs. What are your needs? - Do you a) have a budget b) have a time deadline or c) a transportation problem? You've got to write down your needs before you check out your local papers for a recording studio. Nobody else knows what you want except you.

You've checked your local papers for studios--have you tried looking at your favorite local bands demo's or recordings to see where they recorded? This way you know how the studio sounds before you go in, and you can even request a tour of, or samples from, specific studios. It's your money, spend it wisely.

Most studios charge \$15 to \$35 per hour. Take all the necessary information and choose the studio that's best for you. Call them up and set a date to go in.

For two to three songs about 6 to 8 hours is sufficient for your first trip to the studio. Remember to be on time. You're paying for it even if you're late. And why make the producer/engineer mad if he's playing god on your album? He can be your best friend or worst enemy. If they know your budget and that it's your first time in the studio, they may cut you some slack and give you extra time and/or free help. Always let them know your previous experience in the studio so they know how to help you. And if you can bring along a friend who has had studio experience it may help you greatly. Notice I said ONE friend, Not Five. This many extra people just adds to the noise and can effect your recording for the worse.

You've been practicing your songs for weeks and you know them blindfolded. Exactly. Know your songs, and the order in which you will record them in. Let me give you a big hint: Skip the five minute dream intro that you play at every show and makes the crowd go nuts. It only gets boring to listen to and when a label hears it, they turn the tape off. Everybody wants to hear well written songs.

So your set up in the studio and you've brought these items with you:

- 1) extra guitar strings
- 2) extra drum sticks/drum heads
- 3) a good quality blank tape
- 4) two DAT tapes (8-15 dollars each)
(DAT means Digital Audio Tape. This is what the final recording goes on. I recommend TDK.)
- 5) a walkman or radio with a cassette player.

Finally after four hours you have finished recording three songs. Now it's mixdown time. Let the engineer mix down first (if you don't know anything), then listen to his mix and decide what you want done. Do the guitars need to be louder? The drums softer, echo on the vocals, etc. Mix down is what your final product will sound like, but don't be fooled by the studios

\$10,000 stereo systems and speakers. Who really owns this equipment in their house? NO ONE. Check out your songs on your cassette tape (have the studio record them for you) on the walkman that you bought. This is how most people will hear the songs. If everything sounds good then you're all set--if not, either wait a few days and keep listening, or tell the producer/engineer what needs to be done.

Next, after the songs sound the way you want them to, have the studio record all your songs on the DAT tapes (one is a backup in case the other is lost) and a track sheet. A track sheet lists the song titles, and times. Track sheets are required by all pressing plants.

Are you ready to go home? Look at your checklist. Do you have 2 DAT's - a backup and master, a cassette tape with your songs on it, a track sheet, and most of all: songs that you're happy with. Good. Now you're all set to send a DAT and track sheet off to a pressing plant to be made into a record, CD, or cassette. Next issue I will discuss with you pressing plants and artwork. Peace - Josh *ENDLESS FIGHT*

EVOLUTION OF HARDCORE--PART ONE

by Todd Forkin of Starkweather

I started listening to punk rock/hardcore in 1980. It was a strange time, because the music was making a transition from its punk rock roots to something much harder, faster, and angrier. It was in this transition that I discovered the Dead Kennedys, Black Flag, and the Germs. These bands had taken English punk and had fused it with an anger and aggression that was wholly American; the hatred was less focused and more widespread, it rid the music of the self-pity that had ruined punk rock, and it was more defiant. It had become the music of freaks and outcasts, and it was once again dangerous. In 1980 the combat boots, ripped jeans, and homemade T-shirts we wore weren't a fashion statement, they gained us no acceptance, no new friends. What they got us were beatings and abuse. We were fucking freaks, and we dressed the way we did to show the rest of the world what we had always known inside: *WE DID NOT BELONG*. In 1980, we were hardcore because there was nothing else we could be. It picked us, we hadn't picked it.

While the Dead Kennedys raged with political satire and shock value, it was Black Flag and the Germs whose music bypassed our heads and went straight to our hearts. They were the embodiment of the alienation I felt: raw, brutal, and full of the bite, hatred, and defiance I felt my whole life. It's hard to imagine today that any band could have as much influence on anyone's life as those bands had on mine. The Germs' "GI" LP, which is still available on CD, has probably stood the test of time better than the Black Flag EPs, and the Dead Kennedys' "Fresh Fruit for Rotting Vegetables" LP. The Germs were the perfect marriage of aggressive music and the mind-numbing lyrics of Darby Crash. Crash was an enigma: outward appearance would lead you to believe that he was no different than the legions of spiky-haired drug-addled punks that roamed LA, but then there were Darby's lyrics. He infused the Germs with a literary sense that few bands before or since have been able to achieve. From the stunning "Richy Dagger's Crime" to "Manimal," Darby, the idiot savant, spilled blood for us.

It was in "Manimal" that he captured the heart of what hardcore was about in 1980 and in doing so captured the hearts of every freak that had only felt partly alive before this music gave us fire:

Manimal

I came into this world, like a puzzle panther,
waiting to be caged
but something went wrong
I was never quite tamed

I crossed the paths of right and wrong
and saw them take their toll
I saw armies that marched
and like animals they crawled

If I am just an animal
then I can do no wrong
but they say I'm something better
so I've gotta hold on

Here's my disclaimer: I don't think the term hardcore came about until about 1981, when D.O.A. released their "Hardcore 81" album. I've used the term for convenience. I'm sure some people will argue that some of my facts are wrong, and some will claim that these bands weren't even hardcore; but to them I say I was there and you probably weren't, so fuck you, write your own article. For those of you swept up in this bogus wave of "Old School" nostalgia, that was never my intention. Maybe Brian's intention in printing this article is to show what those days were like, in an attempt to bring hardcore back from the weak, pathetic, safe form of music it's become. Remember: nostalgia is for the weak and weakness will be the death of hardcore.

Todd/Starkweather, P.O. Box 11739, Philadelphia PA 19101

Next Issue, expect the next columns in the series from Martin, Todd, and Josh, plus more shit. Some of the new columns we have planned are: "Life in the Armed Forces," "Advice for Bands going on Tour," and "Elementary Sewing"...so that all you fashion-victim baggy-clothes weirdos will be able to adjust your wardrobes to be more appropriate for real fucking life. If you think you have something good to offer as a columnist, please do write and offer your services.

SINGING WITH DWID

by Dwid/INTEGRITY, with Inside Front

A dialectical discussion of screaming. Whatever.

INSIDE FRONT: Explain for the neophytes singing from the stomach rather than from the throat.

DWID: You have to train yourself to be able to do it. Sit-ups and stuff like that condition your stomach muscles, and once they're in better shape you can focus on those muscles at practise and get a better idea of how to work them--like when you're actually singing, have your hand on your abdomen and try different things. If you sing just from your throat alone you blow out your voice. Really the only thing doing situps does is that you can visually see the muscles in the abdomen, and then you can focus there better. If you work out you'll have a better understanding: when you work out you look at the muscles you want to develop better, you can see them and focus on them with your mind and isolate the muscles you're working. Sit-ups help you do the same thing when you sing.

IF: Is it true that the longer and more frequently you sing, the more range and lung power you have?

D: It depends. Some people aren't cut out for it. For some people, it's like working out with weights, you work out your vocal chords and singing becomes second nature and your voice will never give out. Other people just don't have a chance, as hard as they try it's always bad.

IF: What are some other exercises you can do to increase your lungpower and singing ability?

D: Also, take in a deep breath, as deep as you can hold, hold it in for two seconds, and then blow it out slowly until there's no air whatsoever left in your lungs. You could do it ten times a day, or five sets of five. Another thing you could do is tilt your head back within an hour before the show, and you know how a runner will stretch out his legs, you tilt your head back as far as you can, and take your lower jaw and protrude it like you have an underbite. You can feel it stretching out a bit. Also, making a low, growling sound while your head is tilted back, and shaking your head back and forth a bit helps to a degree.

IF: Just don't do that in front of the club with everyone watching you.

D: Well, you look stupid...

IF: Talk about what you told me Ray Cappo told you about certain roots you can use for your throat.

D: He said to bite into a ginger root and kind of drink the juice from it--it's comparable to biting into an apple, but just sucking the juice from it, not eating the actual apple fiber. Take one deep bite. It's very bitter. You have to tilt your head back and drink it so that it reaches your vocal chords. It seems to rejuvenate your voice. I don't know exactly how it works.

IF: So it's something you would use if you were on tour?

D: Yeah. I've used it before. It rejuvenates your voice, but it also makes you sing in somewhat of a different way. Basically you could apply it if you sing somewhat like Ray does--or did--I don't know if he uses it any more--but the effect you'll get is a more raspy, not so deep, trebly sort of voice like Youth of Today. You use it sporadically during the day, just use it until you feel your throat is clear.

IF: Is it true that you used that when you were recording for the new Integrity record?

D: No, I used hot coffee. Hot coffee blows out your throat though. It gives you a different effect where it's kind of gargled, but clear--it's like your voice is clear, because it clears out all the mucus and the blood, and all the other crap. It also affects the swelling of the vocal chords, it makes them less swelled. You drink the coffee before and during while you're singing. Using coffee you can go as hard as you can, but it blows your voice out, you can only sing for a short time. You could last for a show, but the next day your voice would be bad off. There's a lot of different things that can affect your voice and make it sound different, different conditionings, you know? If you drink lemonade, that fucks your voice up--in my opinion. Some people like their voice to sound like that, Gorilla Biscuits-style, squeaky, cracking, breaking. If you wanted to do a Gorilla Biscuits cover, that would be the ideal drink, your beverage of choice. Try drinking straight lemon juice and you'll see.

IF: It's just the hot water in the coffee that affects your throat, right, because if you drink cold water, your throat freezes up and you can't sing for shit.

D: Well, some people can. I guess it just depends on the way you sing. Or when you drink milk, you have a lot of mucus in your throat, you get a gargling sound, like you're drowning, not like a deathmetal sound, just like you're drowning, like you suck. One of my friends, when his band recorded, he chose to drink a quart of chocolate milk before he did his vocals, and it was very difficult to get the vocals to flow right.

IF: So don't drink chocolate milk.

D: Everyone who reads your zine is a vegan, though.

IF: How about when you're on tour, do you have any advice on how to maintain your voice over, say, forty days?

D: Practise before you go, which is something that my band doesn't do, because they're jerks. While you're on tour you're supposed to not talk after the show, but the problem is, then you're perceived as a dick, stuck up and stuff, so there's no way to do that unless you're in a rock band. Kids want to interview you, kids come up and ask "Is it true that you beat up this guy or that guy," you know... Another thing is to avoid smoke. If you're a smoker, you tend to not get as sick on tour, because your vocal chords are already conditioned to pollution. But try not to practice around smokers, even though I'm the pot calling the kettle black in this, and pot is the key phrase, since, you know, I'm in a band...no, don't put that! One guy in my band smokes constantly at practice and it really irritates my throat. But then I guess, on the other side, I guess it's good that he does it, even though I wish he didn't, because when you go to a show and it's in a smoky club, there's a lot of smokers, a lot of people who are insecure.

IF: What do you do when you're playing a show and you're running out of breath?

D: Go on a diet, you fucking geek.

IF: No, I mean like people who jump around a lot on stage when they sing, do you have any advice for how to do that?

D: Well, I don't jump around that much, you just saw us up in DC. Basically it depends on your vocals--if you're in a Discharge-style band where you can say two lines and then just jump fucking mad, and then come back to stand in one place and say the two lines again. My voice is too deep most of the time to be able to go off as much as I'd like to go off. Like John Joseph's voice in the early Cro-mags, that isn't as strenuous as vocals go, he's not at the bottom of his range, he's more like talking; that allows more physical action to go on, you can more easily jump around and get crazy and have a great show than if you were singing very deep, shouting. He's on the other side of the spectrum from me, even though his vocals are among the ones I most admire in hardcore.

IF: Now we go on to studio effects. What studio effects have you used before that you would recommend?

D: That's up to your own discretion. I hate to say this, because I don't want other people to do it too, but one thing that I liked, when we first did our 7" and the "Grace of the Unholy" tape, I used to do all the vocals with a whisper track, and then go over that with a shouting track of the same words, so it would have an effect on it that's not an effect you can get. Then I would put more reverb on the whisper track and it would coincide, it would be underlying the shouting track, because it was at lower volume.

IF: Is it hard to get a whisper track to work, do you have to turn up the levels in the studio really high, or what?

D: You could do it however you wanted, you could make it at the level of a conversation, whatever. Any studio should have the capability of picking up a pin drop, unless it's a four track. Probably. You know, whatever.

IF: Any other suggestions for the studio?

D: It's unlimited, there's so many things you can do. Experimentation is the best; when people use other people's ideas, it's not as good, it's not as creative. One basic thing you can do, if you're in a starting-off band, whether you're a singer or any musician in the band, is to go to the studio and sit in for a couple bands' mix-downs prior to your recording, that way you can see what effects are at your disposal, what kind of tricks you may be able to pull off in the studio, and maybe you can pick up some things that you shouldn't use.

IF: If someone's voice runs out in the studio, what are some things you can do about it?

D: Go back next week. It's a double-edged sword, but basically one thing you could do if you want to have a really energetic live show with a sound pretty close to your record, is to try not to put as much gut into your record, into your vocals, because you're going to regret it on your tour when you do forty dates in a row and you have to give it your all, and you have to have a "bluesy," heartfelt performance, it's going to kill you. Take it from me. I know what it feels like to have your throat fucking bloody as hell, ripped up like you swallowed ten yards of barbed wire, curled up in a ball in the back of a van with a bunch of guys smoking and having a great time, maybe one guy with a blister on his finger from playing drums. Other than that, you're fucking in your own hell, and you created it for yourself--so at that point when you're feeling the most down and you hate the band and you hate the fact that you're physically maimed then you grab your notebook and your pen and you fucking start writing some lyrics against the world, so you may find your silver lining, even though at the time it doesn't feel too silver, maybe like a silver dagger in your throat.

IF: ...So do you think that singing the way you do causes long term damage to your throat?

D: Oh, definitely. I've looked down my throat in a mirror, my throat is screwed up. I went to an ear-nose-and-throat doctor, a while after a tour when my band was having down time, and the guy was like "Oh my god, you have strep throat!" They did a throat culture, and when it came back I didn't even have it, but he said "God, this is the worst case of strep I've ever seen..."

IF: That's bad. Can you feel the effects of that in every day life?

D: If your throat is all screwed up then you're more susceptible to getting sick. I think M.A.D. have it in for me because they always send me to tour Europe in the coldest seasons--I'm just kidding, but basically, it's hard as fuck to sing like that, but it's harder when it's cold out--the other reason being, you know like I said before we have people in our band who smoke cigarettes all the time, and when you're in a van with the windows rolled up and the heat on, the dry air and the smoke is circulating so you never can feel better. Another thing is, when you're touring nationally or whatever, through different climates, it also screws you up because your immune system is down. Taking a multivitamin helps. Hardcore is more of a sport than, you know, guys in rock bands, you have to perceive yourself more like a basketball player, or a boxer, or some athlete who exerts himself, and you have to try to take care of yourself accordingly. If you don't eat right, if you don't have an OK diet--and you can be vegan and have an OK diet with protein, believe it or not, despite what some kids look like, because I know some kids who are vegans who are in great shape--...being in shape is a definite plus if you're in a band, because you'll be able to perform better.

Doughnuts

I interviewed Doughnuts during their USA tour with Snapcase, in June 1995. I'd sent them a written interview earlier, to which they had never responded.

INSIDE FRONT: First off, how did you choose the band name?

ASA/DOUGHNUTS: We were playing punk rock, we were going to do a show, and we didn't have a name. This guy suggested the name "dead doughnuts," which means "dead monks" in Swedish--

IF: "Doughnut" means "monk" in Swedish? Why "monks," then?

A/D: We were going to wear monk clothes and kill ourselves on stage. We didn't do that though. We were supposed to change the name after one show, but everybody started calling us Doughnuts, and that's it, we kept it...what a bad name...

IF: So you're stuck with it now, just like Snapcase. Have any of your members been in other bands?

A/D: Yeah, we played in punk bands, and one of our guitarists was in a heavy metal band...

IF: Any bands we would have heard of in the United States..?

A/D: No...no!

IF: How is the tour going here in the USA? How do the shows compare to the ones in Sweden?

A/D: It's going great. There are more people, and the people talk to you more. But there are more fights, also--I've never seen a fight before, in Sweden. Still, I like it here; this is the first time I've been here. We've gotten a lot of support. We were really nervous when we got here, there was a lot of pressure on us because we were the first European band to come here, and the first girl band, and this is our first tour. We had done a tour of 3 days, and that was it.

IF: So how did you and Victory records come to work together?

A/D: We released the "Equalize Nature" record, and the label Desperate Fight sent a copy to Victory. When Tony Brummel got it he called me.

IF: So it was not too hard, then.

A/D: No, I didn't really understand why...

IF: Did you get much other interest from the United States, 'zines wanting to interview you and so on?

A/D: Yeah, we got a lot of mail.

IF: Was that before or after the deal with Victory?

A/D: Well, before, but also more now.

IF: Tell us about the new record, the music on it, how it compares to your last record.

A/D: I don't know, more heavy, more heavy metal...but really I'm not so satisfied with it, because Tony Brummel told us "oh, you have to do it now, you have to do it now..." We recorded that, like, six months ago.

IF: Did you record it at the same studio?

A/D: Yeah.

IF: And you feel like you've progressed since then?

A/D: Yeah. But we could have done better if we'd had more time, because we had to do the songs in a short time, we felt like we were rushed. I hope people will like it.

IF: What about the subjects you address in the lyrics on the new record?

A/D: It's about vegetarianism, veganism, straightedge...it's mostly like what I feel...personal lyrics.

IF: Did Doughnuts release anything we wouldn't know about in the USA, anything besides the "Equalize Nature" CD and the song on the "SXE as Fuck" compilation?

A/D: We've done two compilations before, one I won't talk about because it was so bad, one was "SXE as Fuck"--and we're going to be on "SXE as Fuck #2." We don't have any other plans for future releases. Now we just have to make new songs so we can put out a full length.

IF: So you're going to put out a full length record on Victory after this EP?

A/D: Yeah... I think so.

IF: Did your band start out aiming to be an all girl band?

A/D: No. We were friends, we all went to concerts, I started going when I was eleven years old; we always wanted to play hardcore but we were too bad so we had to play punk rock instead, but finally we got good enough.

IF: Do questions about being an all-girl band bother you? Do you feel stigmatized, being the only visible all-girl band in hardcore right now?

A/D: Yeah, but what do you expect? We're the only all girl band,

so people will have to react somehow. It's not wrong that they do, as long as they also listen to our music.

IF: So how do you get treated in hardcore, at shows, etc., do you get treated any different than you expect other bands would be?

A/D: No, I don't think so. ...except for one guy who followed our bass player all around in there tonight...

IF: Well, if you think there's a problem, there's a lot of people here tonight who'd be happy to do something about it. That's surprising that you don't feel like you're treated differently in hardcore as women, since here in the West that's usual in pretty much every environment. OK, as a band that happens to be all women, do you take a particular interest in "women's issues"?

A/D: No, we don't. I think that every girl band, they're often feminists, but they do it in the wrong way because they write lyrics like "Oh, fuck your boyfriend, kill your boyfriend, men are stupid assholes and they only rape you, only want to have sex or fuck you or hurt you," or stuff like that. I don't feel treated different, I'm not treated different just because I'm a girl--if they want to be feminists, they have to do it in the right way: equalize everything.

IF: A pet peeve of mine is fashion magazines like *Vogue* and *Cosmopolitan* that make women all feel like they're fat and need to look a certain way, how do you feel about that subject?

A/D: I don't like it, because they put out an idea of how we're supposed to look, but I haven't seen a person who looks like that in my whole life. The pictures, they airbrush them, no one looks like that. "Spread it," the song on "Equalize Nature," is about that. It's about a friend of mine, her friends always told her "oh, you're so thin," and they didn't think that it hurt her, but it did. She was laughing and stuff like that, and they they didn't think about it, but it hurts when people call you stuff.

IF: Some cultures and societies in this world impose more standards and bullshit requirements on women than others--what do you think about that? Do you think that all cultures are equal, or that some are more desirable than others because they involve less prejudice and oppression? For instance in parts of Africa they practise clitoridectomy, "female circumcision," do you think that Western cultures have the right to intervene, in a case like that?

A/D: To interfere? Yeah. I think it's so wrong to do that to women.

IF: You think that it is wrong in any circumstances?

A/D: Yeah.

IF: OK. Who was that naked on the cover of "Equalize Nature"?

A/D: It's our drummer's ex-boyfriend.

IF: Had she broken up with him before or after the CD was released?

A/D: After!

IF: So what was he doing, being naked, doing that, anyway?

A/D: I don't know. It was the middle of winter, and he was standing on the roof in front of eight girls, naked, and he was the only guy. We didn't even ask him, he just came up to us and said "oh, I can do it."

IF: So he did know he was going to be on the cover of the CD.

A/D: Yeah.

IF: Oh. I was thinking you just took pictures of him, and then decided to put the picture on the CD cover to make his life miserable because she'd broken up with him! So why did you choose that design for the cover? What was the idea?

A/D: He's naked, and that's close to nature. Actually, we should have had a girl on the cover, but that might have been taken wrong. For guys, they can take their shirt off and walk around, they can walk around half-naked and noone will think that they're crazy, but if a girl were to do something like that they would call her a whore or something. I think that's wrong. Why can't you take your shirt off, it's your body, it's nothing unnatural, but if I did that...

IF: You'd have more people like that guy following you around.

A/D: ...people would think I was crazy or something. I don't think that's ever going to change, but I want it to. That's why it's called "Equalize Nature," like with the animals, I want everything to be equal.

IF: About the song "Self Destruction" on the "SXE as..." compilation: do you think "self-destruction" really is "in our nature"? And if that's so, then what can we do?

A/D: Oh, now I recognize this interview, I read it, I recognize that question!

IF: Oh, so you did get the interview. So why didn't you answer it?

A/D: I don't know! I don't know where I put it. I thought about this interview. Just recently, I was wondering where I put it. As for that song, I do think it's in our nature, I don't know if it was in our nature from the beginning, but now we haven't got any enemies, we're at the top of everything, and nothing can hurt us but ourselves. And we do that. Everything we do is destroying us. We eat meat, and that destroys this planet, kills the animals, and everything leads back to us, like a circle, and we're here, just blind, killing ourselves.

IF: So do you think we have any hope then, or not?

A/D: I don't know. If people realize it, there might be hope, but I don't think we have so much time left on this planet...

IF: Is there a story behind the lyric "rats spread disease" in the song "Drench my Thirst"?

A/D: Yes. It's about the Nazis, Hitler said that the Jews were "rats," and compared them to rats, and said they spread disease. And about the song "No Oxygen for the Dying Breed": many may have understood it wrong, it's really just about me. Many people may think it's about humans, and that we're dying--three weeks ago, a newspaper in Sweden printed four lines of those lyrics, and they wrote that I had written about "the bad sides of society," and that's totally wrong, they didn't even ask me about it. I tried to call them, but I couldn't reach them; I was so angry. It's just about me, about a period of my life that was really depressing.

IF: OK. So veganism is an important political stance to your band.

A/D: Vegetarianism. I'm not vegan. I'm vegan when I'm here, but where I come from for me it's difficult to be vegan because it's so expensive and my mom and dad won't pay for it...

IF: You live with your parents?

A/D: Yeah, I do.

IF: Do a lot of people your age live with their parents in Sweden?

A/D: Well, I'm only seventeen, so...

IF: YOU'RE ONLY SEVENTEEN?

A/D: Yeah...

IF: And you've gotten to the United States!?

A/D: But if I had to choose between straightedge and vegetarianism, I definitely would be getting drunk right now...

IF: Can I quote you out of context on that last bit? "I definitely would be getting drunk now..." Are there any other issues that are important to Doughnuts?

A/D: That's the most important one, to me.

IF: Besides your band, are any of you active in any other ways to spread this message, or to do something in favor of...?

A/D: I try to force it on my parents, I try to force it on my brothers, I try to force it on my friends.

IF: As far as vegansim goes, what do you think of bands that take a more militant stance on it, bands like...

A/D: Earth Crisis.

IF: Yeah.

A/D: I've heard a lot of things about Earth Crisis that I don't like, I read that they want everybody to have a machine gun, and they're against abortion, their lyrics say "you're a demon with blood on your hands..."

IF: ...and, they also say "a bullet for every demon"...

A/D: I don't think that military stuff like that would help anything, because if you're going to tell people something, and you're acting with violence, then they won't listen to you, because they'll think you're extreme and crazy. If it's the "final exit," then you have to, then I would do something like that, but otherwise, no... Straightedge is against violence, and you can't be straightedge if you're into something like that.

IF: Does this cause you any trouble, that you disagree with some of Earth Crisis's beliefs, since you're on Victory records with them?

A/D: No. I haven't talked to him personally, it's just things that I've read about them, I don't know if that's always true...

IF: Any good new bands that you'd like to recommend?

A/D: Abhinanda.

Contact DOUGHNUTS at:

Asa Forsberg

Kungsg 23

90321 Umea, Sweden

abhinanda

INSIDE FRONT: Why does everyone in Europe call your band "Abhifuck"?

JOSE/ABHINANDA: Because we're a bunch fuckers I guess! Actually we started the whole thing because it was easier for people to remember the name "Abhifuck" than the real one.

IF: What does that name mean, and why did your band choose it?

J/A: It means "ever increasing bliss" and we got it from the first Shelter album. We chose it because it was weird and the word has a cool meaning (and it was when Shelter came and everybody started to talk about hare krishna...)

IF: How long has Abhinanda existed? Please list all your releases until now, including compilation tracks, and list your releases you have coming in the future. Give addresses for the different labels if possible.

J/A: For almost two years now. Our first release on cd was 2 songs on the compilation NORTHCORE (burning heart records, box 138, 737 fagersta, Sweeden), after that we released our 5 song cd "darkness of ignorance" on Desperate Fight rec's. As a follow up we contributed 1 song to the "sXe as fuck" compilation, also on desperate fight. All this shit happened in 1994. The same year, we also released our full length debut "senseless" (desperate f.). We have 2 songs (demo versions of 2 songs from "senseless") on your tape comp. The 17 of april (1995) we're heading to the same studio we used to record "senseless." Our plan is to record 6 new songs to be released on D.F.r. and probably on an American label too. Our 2nd full length release will probably be released in august/september later this year.

IF: How do you feel now about the first cd Abhinanda released? Will that ever be available again?

J/A: Well, oh, no comment...actually I like it (thats me, the other band members don't share my opinion...) but it will never be repressed (the master tape doesn't exist anymore...)

IF: Abhinanda takes stances on topics such as violence, veganism, drug-use, and the enviroment. Besides raising these issues through the band, do your band members take any other actions regarding these issues?

J/A: Just on a personal level. We're not involved in any kind of organization as far as I know. The best action is to try to live up to the things we "preach," which is quiet hard sometimes.

IF: Are there any particular issues you'd like to use this interview to speak about? Please feel free.

J/A: There is one thing. It's about the hardcore scene in general (I mean on an international level). What I have noticed lately is that we put more energy into destruction than into construction. For example, the constant jealousy over the sea... the typical "oh, the the scene is so sincere over there in Europe, blah, blah," and over here it goes like this: "oh, why don't we have good bands like in the US," etc. Maybe that was a bad example but i guess you got my point.

IF: In your song "love story," are you advocating celibacy?

Abris/Abhinanda: No, I'm just promoting love, love that goes beyond lust and ego... "my lust, my ego." I want real love, not just something built on fading beauty, etc...if someone really loves a person and wants to show their affection by having sex or whatever I'm not going to stand in their way.

IF: Your song "Competition in Hatred" seems to be taking a stance against violence and "fighting fire with fire". Are those things never necessary at all? If they are necessary sometimes, when?

A/A: Of course you should defend yourself if somebody tries to hurt you, but if someone just insults you...it's very easy to stay away from fights, but it's even more easy to get into one.

IF: The song "Fallen" presents a negative view of yourself--don't you think hardcore should be about supporting a positive self-image, and not describing yourself as being the "weakest of the weak" and begging for help?

A/A: I agree (I didn't really like the ending part where the backups go "fallen--still falling", I wanted to show a more positive side but... what can I say). Some of my new lyrics are much more positive. But "fallen" is one of the songs people seem to relate to the most.

IF: Can you tell me any particular stories or experiences in your lives that led to the writing of the song "senseless"?

A/A: Commercials are a very good example: I'm being "influenced" by them all the time and I know it. Similarly, all the so-called friends who want you to start drinking just because it's "their idea of a good time." I will not be dragged around.

IF: Why did you choose the picture on the "senseless" CD for the cover? What does it mean to you?

J/A: We were in a hurry and it was the only good stuff we found.

IF: Your band name has a Krishna meaning, doesn't it? How does Abhinanda feel about "Krishna consciousness," and religion in general? Is Krishna consciousness popular in Europe?

J/A: Well I don't really know if it's a Krishna meaning (probably...) or not but it's sanscrit which is krishna related...none of us is a devotee or into Krishna C. as far as I know. But, I know that krishna consciousness is accepted within the band, just as any other religion. It's like "if it makes you happy go ahead". That goes for everything. It doesn't matter if you're Krishna, alcoholic, black, white, sxe, etc.--you can be an asshole anyway (or the most brilliant person in the world). I guess Krishna C. was quite popular but the trend is dying out.

IF: What are shows like in Umea? How do they contrast to shows in other parts of Europe?

J/A: I guess there is a kind of "rich kid mentality" here in Umea, only the "best"(well known bands with a name") are good enough. What I've experienced out in the rest of Europe is that there are much smaller scenes, but they are way more supportive.

IF:Will Abhinanda ever tour the USA? Would you ever go to a USA label?

J/A: When the new record is out, we'll check out a few offers we've had from some US labels who want to do it over there and if there is a deal, there will be a tour.

IF: What bands have influenced Abhinanda?

J/A: A lot! I can name you some: Beatless, Madness, Lifetime, Superdong, Fireside, Strife, Primus, No Use For A Name, Guns'n'Roses, Inside Out, 108, Shelter, Madball, Yngwe Malmsteen, Outspoken and many more...

IF: Guns and Roses?! Please mention a few newer bands (i.e. not major label 80's metal bands...) that you think are really good and deserve attention.

J/A: Shield and Purusam. I know both bands are Desperate Fight bands but the thing is, if you have a record label you can put out the newer bands you really like...

IF: Speaking of, why did you start Desperate Fight records? How far do you plan to take it?

J/A: We started it because we needed a label to put out Abhinanda's first release. When I nooticed that it worked out we just kept on releasing stuff. How far? Well as far as I can. I want to put out everything I like and possibly make a living off of it. That is, as long as I dont have to compromise with prices, distributors, etc...

IF: Who is your partner in Desperate Fight and what does he do?

J/A: Dennis from Refused. He packs stuff, answers letters, etc.

IF: Why do you only release CD's, no vinyl?

J/A: Because it's impossible to press vinyl in Sweden. It costs tons more than CD's and nobody buys the shit. Sad, because I love vinyl.

IF: What are the new releases you have coming up on your label?

J/A: Final Exit- old school hardcore. Purusam- weird stuff, kinda Snapcase-esque with a lot of acoustic stuff and a lot of female backups. Abhinanda- 4 new songs.

IF: How do you feel about Doughnuts leaving Desperate Fight to get on Victory records?

J/A: Really good, I hate the girls in that band! No, just a joke. I think it's good for the band and for European hardcore overall. Now the labels over there are more likely to sign foreign bands. Refused will be on Equal Vision, for instance. The tour possibilities will also be better.

IF: What are the other bands on your "Straight Edge as Fuck" compilation doing now?

J/A: Drift Apart- Smoking pot! No, they are still around as a studio project. Some of the members have a new band called Abandon. Doughnuts- I guess you know... Beyond Hate- Drinking brew...some of the members are in Abandon. Abhinanda- New cd single out on Desperate Fight very soon. Solitude...is actually the same band as Shield. They released a cd ep for not so long ago. They'll record an album for Desperate Fight in June. Refused- just touring a lot. US tour with 108 in July and Euro' tour with Snapcase in August.

IF: On the back of that compilation is printed "love and compassion for ALL living things, by any means necessary." Do you mean that compassion is necessary for plants, insects, and germs? If so, why? How does one show love to a mushroom or to a fly?

J/A: Well, well...that was written for a long time ago. Just try to show compassion so far it's possible... I was very into promoting vegetarianism and veganism back then so I wrote that.

IF: Do you think a cruelty-free world will ever exist?

J/A: I hope so but I don't think so...I think that a change of mentality for over 90% of the world's population is required and that sounds like an (impossible) utopia.

IF: How do you feel about hardline bands, and bands like Earth Crisis?

J/A: I don't know that much about any hardline bands so I can't really say anything. I guess we live far from bands like Hardline, Vegan Reich, etc so it's kind of hard to answer you this question. Lyrically I don't like them that much. Actually I've read some lyrics from some of the so called hardline bands that are really naive and bad... I like Earth Crisis musically and I like the way Karl writes the lyrics. I really respect them because they introduce their ideals and beliefs in an intelligent way, (that helps to make people think...)--all the interviews I've read with the band are really good too, and they were really nice people when we met them in England...all this doesn't mean I have to agree with everything they sing about. I guess I have other solutions to the same problems.

IF: How important do you think being vegan is, as far as Straight Edge goes?

J/A: I think veganism is really important. I also think sxe is really important(at least for me...). Both sxe and veganism are personal choices that can go hand in hand but doesn't have to...as any personal choice, begin with living it yourself.

IF: Photographs, vinyl records, and similar items contain animal products...do you feel that it is hypocritical for vegans to use, buy, or own these items?

J/A: Both yes and no. Some items are really unnecessary and should be rejected (for example paintball ammunition- contains gelatin-). But, there are a lot of things that we directly or indirectly need. I guess we have to look back to my utopia theory of the "perfect world" on this one, it's our attitudes that have to change. All the this stuff produced with "non-vegan" stuff can surely be produced without any.

IF: How long has Umea been the center of European hardcore? Why do you think it became one? What is the scene like there right now? What will it be like in a couple years?

J/A: Is it really? Well maybe it is at the moment...I guess the main reason it became one is because we have tons of good bands and people here. It's a little bit stagnant at the moment. We're in a stage where a lot of faces will change... What will the future hold? Only time will tell...but I tell you there are some new killer bands on the way...the established bands are more concerned in trying to conquer new areas in music.

IF: How many UMEA bands share members of other bands? Which bands, and which members?

J/A: Actually not that many at all. The more known bands don't share any members at all. But, I tell you, every member of every single band has a side project...(these probably will end in nothing). Proof is this "sxe as fuck compilation number 2" that's in the works, there are 11 or 12 bands on it and of those, at least 8 bands don't share any members at all.

IF: Is fashion important to the hardcore scene in Umea? What do people there tend to wear?

J/A: Not really. I must admit that the typical "skate" outfit (baggy pants, big hardcore tee's, baseball caps, chains, etc.) is the most popular but I'm so used to it that I can't see it as a trend/fashion anymore, it's just natural.

IF: Do many people skate in Umea? Where and how?

J/A: Yes, both skating and snowboarding are very popular activities. There isn't a special spot. Skating is allowed everywhere, if you don't disturb anybody, so people skate almost everywhere.

IF: Is Nazism a big problem right now in Sweden? How about in Germany? Is that what the song "Inner Qualities" is about?

J/A: We don't have any problems in Umea, but every now and then you can read about them in the newspapers doing some shit, mostly in the big cities. The song "Inner Qualities" isn't exactly about nazis (at least they stand openly for their beliefs). Here in Sweden we have really bad problems with the "hidden" racism and fascism. Face to face everybody is nice and cute but as soon as you turn your back, they fuck you over really bad. I think those assholes are the worst, they make nazi skinheads like like some really "nice guys", (understand what I mean) Mostly these people hide behind a "nationalist" title.

IF: Sweden has a more socialist government than the USA--Do you think that the is a good thing? Where do you stand politically?

J/A: I guess it doesn't matter. Before this socialist government we had a more conservative one and I can't see any difference. I guess socialism in Sweden died back in '85 together with Olof Palme. Personally I don't stand politically anymore because I have lost all faith... Actually we have it kind of good in Sweden, I mean nobody is dying cause they don't have anything to eat. Sweden is technically advanced, we have good natural resources, we have only 9,000,000 inhabitants, so I think it would be kind of hard to sink this ship between one day and the next.

IF: How do you feel about the relationship between the hardcore scenes in Europe and the USA? Do you think in the future they will be more united, or less?

J/A: I think a bond of unity is growing. A lot of USA bands are touring Europe these days and most of the "bigger" hardcore labels over there will have at least one European band before '95 is over...both Refused and Doughnuts are touring the USA this summer. Who would have believed this six months ago? Let's wait and see how that ends. Abhinanda will probably fly over too in the near future. If the bands even get only 10% of the support American bands get over here, we'll have a united "international" hardcore scene soon.

IF: What do you know about what is going on in hardcore in other parts of Europe, for instance, Britain, Germany, and Italy?

J/A: Britain have a good HC/punk scene, but there isn't a sxe scene at all, just a few dedicated persons. There is more of a "crusty" scene over there. The typical sound at the moment is something similar to the Ebullition bands. Germany has a lot of hardcore at the moment. Bands like Sick of it All and Biohazard have over 1000 people at every show...the sxe scene is strong in some parts. I haven't got all the new stuff coming out from Italy but apparently there are things happening all over there. What I like about Italy is that they have worse English pronunciation than mine...(which isn't the best...)

IF: In the song "serenade", you thank all of your friends for their support--where would Abhinanda and Desperate Fight records be right now without that?

J/A: Nowhere!

Abhinanda has a new 4-song CD "Neverending Well of Bliss" out on Desperate F. now for \$7 world. Write them at: Abhinanda/Desperate Fight, Kemigrand 1, 90731 Umea, Sweden --fax +46-(0)90-196032.

REVIEWS SECTION

A couple words about the reviews: Steve Peffer of Lakewood, OH is now reviewing demos for us, I (that is, Brian, the editor) no longer do this...I can't do everything, you know? So all the demo reviews, except for the "last minute additions" section, are by him. We felt like he was qualified to take over the demo reviews because his tastes are a pretty accurate representation of the tastes of most intelligent young hardcore kids like himself, who comprise a sizable part of both the readership of Inside Front and the group of people who will probably be hearing these demos anyway.

As for the rest of the reviews, that I did: rather than just give credit to a release because effort was put into it, which is admittedly admirable but not necessarily a measure of quality, I try to discuss each magazine or music release in terms of its actual likely value to an individual who listened to or read it. With so much material in the hardcore market today, it's hard to find music or reading that will really have a powerful effect on anyone. My reviews reflect this. So if they seem overly negative at any point, just keep in mind that this is in everyone's best interest: when a truly memorable work comes along and I give it a good review, that will actually mean something. If you are proud of your work, send it to us, and we'll describe it as well as we can to as many people as we can reach with Inside Front; on the other hand, if you think we won't find your work to be original or moving enough to warrant a good review, you just might be right, so feel free to not waste our time--or anyone else's--with it.

DEMO REVIEWS

BATTLEGROUND: "The War Still Rages On" - Pretty tight chugga chugga style hardcore with a lot of sing along/dance it up parts that the kids would probably get their kicks off clap-dancing to (A fifteen yr. old sXe kid dance). There is a very irritating guitar solo that had my finger going crazy on the fast forward button during one of the songs. In a gruff-sounding Biohazard voice, the vocalist sings about topics like letting your guard down, being fucked with, ...and there is a song called "sXe soldier." Get the picture? This could easily be considered "Tough Guy HC."

507 Williams pkwy, Eaton, Oh 45320

BLOOD RUNS BLACK: FUCK! Heavier than Nerf Crisis ever thought they were and more chunk than a bloody, fat piece of steak. I picture crew cuts, tatoos, and homemade Sick of it All tank tops. There seems to be a Chorus of Disapproval and Point Blank influence here, and they sort of remind me of a more pissed off Backlash. Lots of double bass. Goddamnit! These guys are Fucking Pissed! This makes me want to go out to an emo festival and swing a meat cleaver through the crowd. I don't know whether they're straightedge or not, but FUCK YOU if that makes a difference as to whether or not you buy it!! FUCK OFF!! I fucking HATE YOU!!

300 Belmore Drive, North Syracuse, NY 131212

COMPRESSION: They sound like Prong. It gave me a headache. I couldn't get through this, sorry. Go fuck yourself.

P.O. BOX 6726, Towson, Md 21285-6726.

CROSSCHECK:-"First Offense"- Very slow and very monotonous music with vocals where the singer seems as if he has better things he'd like to be doing. He just sounds really UN-interested. I don't know, I guess I just don't get it. Their hearts are in the right place though, judging from the lyrics, which range from the topics of child abuse to anti-religion.

2019 15th st., Moline, Il 61265

CUTTHROAT -"swollen shut"-: A real heavy guitar sound with an excessive amount of guitar animal squeals. A lot of start and stops along with grrrruff vocals...Wait a second! These bastards can't fool me! This is Pantera trying to pass themselves off as a hardcore band! I thought I smelled a rat. I'd mention the lyrics and the adress, but the band is obviously too concerned with having a nice big thank you list instead of including them.

FACTION ZERO: All bands of this kind seem to sound the same to me. It's not that there bad neccisarily, just very common. These guys remind me of Sick of it All, but not as melodic. Vocally it's a carbon copy of early Raid stuff. I'm assuming they're a sXe band, from reading the lyrics. Like I said, not really bad, just nothing special.

33 lockwood pl, clifton, N.J. 07012

MK ULTRA-"Statues"-: Crazy pissed off hardcore with that really cool crusty bass sound that I love. Very chaotic. The singer seems to be giving it all he's got by screaming his fucking head off. They remind me of channel, but nowhere near as emo. The thing that turned me off was the annoying samples in the middle of the songs which give them kind of a hip hop feel, which is nothing I was ever to keen on.

P.O. BOX 88902, Carol Stréam, Il 60188-0902.

OUTLAST: An awesome and much heavier version of Chain Of Strength with vocals a little more like Abihnanda. Lyrics about veganism and how they refuse to be like anyone else. This is the

kind of stuff that the guy from 3rd party would call "Old School!!". A fantastic release from a young band that I am really looking forward to seeing more from in the future.

Henrik Lindqvist, Rattareg. 112, 583 30 linkoping

STRUCTURE 24-"Our Disposition"- Chaotic, loud and chunky, but still manages to be quite melodic with a lot of little parts that remind me of Snapcase. There's even a acoustic part that they somehow manage to pull off kind of well. Lot's of changes and great drumming. Vocally, they have nothing to brag about, with a standard "Grrrr" style. Lyrics about the enviornment, love, and things of that nature. Oh! Did I mention they are sponsored by Vans inc.--Ooooooh! How impressive!!

6513 Cape Court, Falls Church, Va. 22043

TRIPFACE-"Guidance"- The music has that twangy Rock n' Roll guitar sound that's considered Hardcore, just because Face Value did it. Vocally, they remind me of Turmoil with lyrics about brotherhood, feeling alone, and not backing down. It's also got a bunch of annoying samples between songs, one of which sounds like Jim Carey so that's 10 points against them.

P.O. BOX 254, Laurel, N.Y. 11948

TRIAL: Super chunky music with a great deal of sing along parts, emotional vocals with well written lyrics about not backing away, respecting yourself, and not putting up with everyone's bullshit. They remind me of Abhinanda meets Chokehold, but 10 times more pissed off. There's a song about the oppression of Native Americans which is extremely well written and structured, it just blew me away. I'm liking this more and more every time I listen to it. This is what Hardcore is about!!

427 11th ave., E. Seattle, Wa. 98102

LAST MINUTE DEMO REVIEWS BY THE EDITOR HIMSELF

COMPRESSION '95 Demo: Despite Steve's stiff criticism of this demo, I felt that it deserved a second opinion. It's definitely not hardcore, but a lot of hardcore fans could possibly enjoy this. It has a lot of repetitive groove to it, perhaps like old Helmet, and the singer has a gruff shouting voice. The music is very polished and complex, with fast drumming when the grooves aren't going on, and occasional melodic parts over the deep rhythms. There's a haunting intro that I enjoyed. You can tell they're working hard.

P.O. Box 6726, Towson, MD 21285-6726

GEHENNA DEMO: Thick, ugly, ragged holy-terror style hardcore, with a sound a little similar to Mayday in places and (damn, I hate to say this, knowing how guitarist Mike Rhodes/Area 51 feels about this) even a more vicious, angry Unbroken. Hoarse, guttural screaming lays over fast, ugly guitars and drums which alternate between double-time speed and mid-tempo marching speed rhythm. The lyrics are the element that makes this demo really memorable: "revenge has made me lose control"... "I don't regret that 83% of this world is shit"(why 83%?)..."the bottom line is blood"... "draw back the hammer to write your name in hell--straight edge--I win again." All I can say is, these kids are gonna have a lot to live up to, as far as backing up their lyrics with action goes...I figure next time I see one of them, I'll box him, just to see if they're for real. Their singer did get his jaw broken in a fight recently, so I guess that's a start...

Revolutionary Power Tools, P.O. Box 83694, San Diego, CA 92138-3694

SHOW REVIEWS

BLOODLET: This is pretty much the only band I've seen recently worth reviewing. I think they are the best live band in the world that is together right now, and that's no cheap compliment. Their performance certainly blows away their recorded material. I saw them twice in the spring of 1995, first in Fayetteville, North Carolina and then in Los Angeles, California. They played in North Carolina at a tiny, sleazy redneck bar to an audience of about ten fifteen-year-old trendy straightedge rich kids and five dirty burnout metal potheads. Some stupid fucking kid broke the last microphone that anyone had, so it took about two hours of repair work before they could go on—I think Jimmy, who repaired the microphone so that at least distorted noise came out of it if nothing else, was the only kid there that night who contributed anything at all to the show.

Bloodlet finally set up their equipment and got on stage. From the first chord they struck, everything was changed and I forgot about the shit club we were in, the shit kids around me, and the shit equipment they were using. Their band was as tight as a machine: they would be playing in some fucking up offbeat time signature I'd never heard before, and suddenly stop in the middle of a verse, pause for some random amount of time—say, nine seconds—and come in together perfectly, playing in some other unheard-of signature. They played in scales I've never seen before, and use entirely original song structure: there's little or no verse/chorus arrangement, instead each part builds to a trancelike intensity and then bursts into another. The songs ran together into a stomach-twisting, disorienting soundscape, punctuated by unusual breaks: a jazz-like improvisation part (which displayed the jazz-style musical mastery that this band possesses), hypnotizing "tribal" drum parts on the toms, and a climactic epiphany at the end of one song that was almost in a major key. Despite the low quality equipment at the bar they sounded unbelievable: the guitars were as deep and thick as I've ever heard, shaking the floor, the drums were clear and punchy, and even through the duct-taped microphone Scott's possessed, deep, demonic shrieking came through clear. Scott would lean back, eyes rolled up towards heaven as he sang, and then hang his body forward, pounding the microphone against his dreadlocked, unwashed head as he waited for his next line to come. The string section all curled around their guitars, undulating in time with the music like some weird form of underwater plant life. Finally, in the back, their drummer was working so hard that every muscle and vein stuck out from his sweat-drenched body.

Then the P.A. system spontaneously exploded into flame—I felt like doing the same thing—and the show had to be closed down. A few brave kids ran outside, carrying the flaming speaker, and managed to extinguish it.

I know it sounds like I'm writing a fucking tacky rave review for a lame metal band's press kit, but I'm just trying to get my point across: these guys are the real thing. They were just as intense when I saw them in Los Angeles under better conditions. Most bands these days are just a few kids making noise together—cool, not nothing special. At this point in their career, Bloodlet is more of a religious experience than a band, so if you can see them somehow, do it. God knows where they'll go

from here, they may fall to shit like every other great band, but right now they're unbelievable. Seeing them actually put my faith back in hardcore, that there are still people out there breaking new ground, challenging established frontiers, and fighting to make life more intense and meaningful for the short time that we have it. They're supposed to have two CD's on Overkill records coming out this summer, one a compilation of all their older material, the other a record of new material. Write Bloodlet at: P.O. Box 11036, Orlando, FL 32803-0036.

BOOK REVIEWS

GET IN THE VAN: I don't know what Henry Rollins is doing these days, I know I disagree vehemently with lots of it, and I know it's got nothing to do with hardcore. But I'm forced to agree with the review Matt Average of Maximum Rock and Roll gave this book: it's a great record of times past in the hardcore scene, that should inspire kids of today just as much as the events it chronicles inspired kids in the early 1980's. This is a collection of Henry Rollins' tour diaries from the beginning of the decade to about 1986, as Black Flag rose from nowhere to success within the punk rock world. These diaries tell stories of violence, innocent people getting fucked up and assholes finally getting what they deserve, of hard work, playing something like 90 shows across the world in 95 days, of dedication, continuing with what you believe when neither your friends nor your enemies understand what you are doing and both try to discourage you, and of living life to the fullest. Through this record we can see the world through the eyes of the younger Rollins (before he became accepted by the mainstream and disgusting magazines like fucking *Playboy* started recommending his new band) as his band plays shows in the dirtiest parts of every city in the western world and he struggles to fight past people and all of their fake bullshit to make something of himself. Regardless of what Rollins became, this is a moving chronicle of life simultaneously at its ugliest and most glorious. I want to live a life like that, packed with as many extremes as I can fit in my short lifespan; so I recommend this book as inspiring reading material for anyone who thinks hardcore is more than just a fashion statement or a superficial political movement. The price is, of course, far too high for anyone who is doing better things with their money than buying fucking \$25 books... but do what I did, take an afternoon in a so-called "alternative" bookstore and read it in the shop. Punk rock!

2.13.61 press, P.O. Box 1910, Los Angeles, CA 90078

Distributors for Inside Front are always in demand! You can get 20 copies of this issue for only \$5, so it shouldn't be too hard for you to help us, and the people where you live, out by taking some off our hands. You could sell them for a quarter each and make your money back. Get in touch and we'll work something out, any help we can get is much appreciated.

RECORD REVIEWS

ACME 7": A few bands have the undescribable, inexplicable ability to hit you in the face every time you hear them, and Acme is (was?) one of those few. This is one of the most brutal, abrasive records of the year. It sounds like Bloodlet covering Slayer: they have the ugly, gritty, loose heavy guitar sound like no other band that tries to pull it off, the songs are full of dissonance and fucked up notes from unholy scales, it all speeds by you like a fucking 18-wheel truck in a storm of double-bass and distortion. The vocalist's screaming is so hoarse, high and distorted that it sounds truly otherworldly. I couldn't ignore a moment of this if I tried with both hands. This band outdoes any other in the intensity department—truly murderous. Nice packaging, as well. Edison records (the Very distribution label) may release their next record. This might be out

of press, but track it down at any cost.

Machination, Jeroen, P.O. Box 90, 8500 Kortrijk, Belgium

AFTERSHOCK 7": Much better than their demo. Tough music: chunky deep guitars, chunky deep vocals, very gruff. The lyrical content of the first song is weird: it's a sweet love song. Hmm. But the chorus is set up great: deep as hell shrieking in one speaker, speaking in the other, wow. The other song isn't quite as off-putting lyrically, it's about prejudice, and the music is even more forceful than the first song: very NYCHC sounding, fast with a crazy double-bass part and very catchy chorus: "you're not a God". 666 SXE, 99 Reservoir Rd., Westhampton, MA 01027

AUTUMN "Wire Hangers" 7": The music is fairly complicated, modifying the usual chunky hardcore guitar with some higher, more melodic lines over it. Fairly fast without being speedy. The thing



that stands out about this band, however, is the singer: he generally sings in this high voice. Members of this band were in Forethought, I think, so that would explain the voice. The music is often decent, sometimes powerful, but the singing is a little annoying, it has more of a metal touch to it than in bands like Grade or Lash Out, and it's not as possessed and moving as Starkweather, so in my case it just doesn't do much for me. On the other hand, if you're one of those emo children who(for some inexplicable reason) wants to listen to "hardcore" but is scared by singers like Anthony from Killing Time or Scott from Bloodlet, this may be what you've been looking for.

Joe/Nevermore, 1136 Lamberton Rd, Trenton, NJ 08611

BREACH "Outlines" CD:Fuck, there's some great music coming from Europe. Breach are Abhinanda's dark side. Both musically and vocally they sound a lot like the incredible demo that Ringworm made: chunky, fast guitars, tight punchy drums, rhythms that really grab you and throw you around. The guitars are particularly low and extremely forceful in their constant speeding-chunk assault. The singer has a deep, choked-up screaming voice, no foreign accent problems in his English. It's all so powerful that it's far from generic; no solo's, but sometimes the guitarist adds the next octave to take it one step further. A great release, aggressive, abrasive, makes me think of shows where people have bloody noses before they even get through the doors of the club.

Burning Heart rec's, Kolsvagatan 4, 731 33 Koping, Sweden.

BROTHER'S KEEPER "Ladder" CD:Brother's Keeper is definitely one of the more original straightforward hardcore bands out there today. This CD is the next step in their progression into their own style of danceable (hiphop influenced?) beats, drawn out yelling vocals, and chunky guitars that play complex melodies and rhythms without losing any intensity. It all comes together to be really tight, powerful rock and roll/hardcore. You can tell a lot of effort went into this. Production and packaging is great. Six songs, two of which have been previously recorded, but only one released, to my knowledge. The singing takes getting used to for some people, and I don't know if all of these songs are as memorable and perfect as the veritable anthems they've been releasing on compilations lately, but this is one of the best and most sincere up-&-coming bands of this year, so take them seriously and keep an eye on them.

Confined records, P.O. Box 771, Eaton, OH 45320

CHANNEL (2nd) 7":Self-released, which is cool. These young kids apparently are big fans of noisy, messy, gritty bands like Ground-work, and so while their last 7" sounded like Mayday this one sounds like Groundwork. However, the insert(which is unnecessarily messy to the point of complete unreadability) includes some really defensive ranting about how they don't care if people hate them because they're not political enough. As I said, the music is dirty, speedy, noisy, harsh, powerful--still, it doesn't quite go far enough to go over the edge like the Enewetak 7" does. It's a good, expressive, tormented record, but as Steve Pepper said it may be

too "artsy" for its own good: deliberately messy layout, deliberately messy music, deliberately "I hate myself" lyrics. Picky reviewer criticisms aside, I guess it does stand up to this issue's other 7"s.

Clay Garden, 610 W. Princess Anne Rd. A-1, Norfolk, VA 23517

CONGRESS "Euridium" 7":"Euridium" isn't in my dictionary, so...? Also be warned they're selling this 2-song 7" for \$6 to the world. Oof. That aside, it's a solid, tough record: the music is fast, alternating fast melodies(speedy open-E chunk included) with slow, metallic, sometimes catchy(particularly the line "in circles, I walk alone") choruses. The singing is deep and tough, and let me repeat that the metal influence is clear. I think their song on the "We Shall Fight..." 7" was more memorable than these. The packaging is gorgeous. This band is definitely headed for big things...but maybe they shouldn't have ripped off the Integrity logo so blatantly.

Edward, Burg 12, 8820, Torhout, Belgium

CRISIS UNDER CONTROL "Initiation":This is from Atlanta, so you know it's going to be old fashioned (all the hardcore in that city is like '85 7 Seconds stuff) and it is. Very old fashioned, really fast hardcore/punk in a fairly positive, melodic vein, sometimes in a major key, energetic, the singing is that old fashioned speaking/yelling thing with a melody added in pretty frequently. Simple, straightforward lyrics about solving social problems like gangs, pushing away religious extremists, and friends who have gone their separate ways. Of course this isn't as good as the old music in this style, and it's not breaking any new ground today, but if you like this kind of music and are unhappy that there isn't much of it around these days, here's a whole LP of it.

Break Even Point, Via Vallebona 28, 00168 Rome, Italy

CROSS SECTION "Abandoned" 7":Above average chunky/melodic music that gives away that they're from the Syracuse of Earth Crisis and Framework. Two singers, one a fourteen pound screaming pro-life kid(who, when I saw them play, said that although they weren't tough their friends Earth C. would protect them, as if the

latter were scary) the other a woman with a *beautiful* haunting background voice. The first two songs are about failed romance, the third apparently about a successful one. The music with the crying guy and the woman's gorgeous voice does express well the sort of emotions that I felt back in junior high school when I first got rejected by a girl, so if that's the level you're at this record will be really moving for you. Too bad the vinyl is the thinnest, cheapest, ugliest(shit-brown rather than black), most practically transparent, most likely to skip & scratch I've ever seen. Band address: Jason Derose, 4857 Glenfield Dr, Syracuse, NY 13215.

Significant rec's, PO Box 25596, Charlotte, NC 28229-5596

DIVE (untitled) new 7":You can recognize this because there are people with umbrellas on the cover. Thick, fast, crazy music alternating between old-fashioned speed and more rhythmic parts, a little loose, melodies that are abrasive rather than melodic, the vocals distinctive in their strained shrieking that occasionally has a bit of a singing edge without getting weak. This is definitely Dive's best release(they're broken up now) and it's a great 7", it's intense and moving. It works best when they're at the frenzied pace rather than the mellower parts, but there aren't too much of the latter.

Figure Four, 35 Eliab Latham Waye, East Bridgewater, MA 02333

ELEMENTS OF NEED 7":Even worse than the Sea Shepherd 7" cover, this record doesn't even have the band's name anywhere on the cover. Instead, the cover and inside are littered with silly shit like bread recipes and pictures of children that make me suspect this band is not extremely concerned about anything in particular. The music is far too weak to be hardcore, and not quite crazy enough to be punk either, but it's definitely original enough to be worth a listen by fans of this genre: they do the usual Groundwork/Frail/Bleed style ugly noisy out-of-tune thing with the high distorted screaming, but they vary it a lot in some interesting ways by throwing in lots of real quiet, almost soothing, haunting parts and doing other experimental things. That original, experimental element is what makes this band memorable. They have 2 splits coming: one with Frail on Frail's label, one with Jasmine on Kidney Room.

Fountainhead, 2865 S. Eagle Rd. Box 392, Newtown, PA 18940

END IN SIGHT "Deep Wound" 7":More of that great metallic, chunky Swedish hardcore. This is a young band, still struggling to find something to make them really stand out from the other metallic, chunky Swedish hardcore with fast parts and yelling vocals, but in the meantime they've released a well-mixed, Abhinanda-esque record of very listenable, good music that is only memorable in a couple places. Given time they(or members of them, since young bands tend to break up) may go on to play some good

shit in the league of Abhinanda and other good bands in that scene.

ENEWETAK 7":Crazy, speedy down-tuned, de-tuned, distorted psycho noise. Shrieking is slightly distorted, definitely incomprehensible. The second song starts with a slightly more distinguishable melodic noise part but then erupts again into audio psychosis. This ugly shit could never be used to advertise anything. This is what real "punk rock revolution" sounds like: ugly, dirty, threatening, incoherent. Get a fucked up haircut, break some windows, be jobless in San Diego and live on stolen food. Great.

RevolutionaryPowerTools POBox 83694 San Diego CA 92138-3694

FAULTLINE 7":Oh no, this is on the same shit vinyl as the Cross Section 7", and I got it without a lyric sheet(I got it secondhand though, so who knows?). OK, this is one of those hardcore records with the traditional guitars, the semi-acoustic parts, the mediocre mix, the strained yelling vocals, that really needs something(more intensity, at least) to set it apart. I saw them live and they seemed sincere. There just isn't a memorable moment on this 7".

Alliance, 20 High St., Westport, CT 06880

INTEGRITY "Systems Overload":Jon/Backlash called this the record of the year, and I'm forced to agree with him for a number of reasons. First, Integrity has been together in one form or another longer than half of today's kids have been into hardcore, and they show no signs of "moving on" or slowing down. Second, rather than resting on their laurels and trying to remake their last LP, they set out and successfully break new ground on this record. Thirdly, not everyone loves Integrity, and they don't love everyone either--unlike Sick of it All or even younger bands like Snapcase, Integrity does not try to avoid controversy. Conflict is a healthy and necessary part of hardcore, and while other bands try to be everyone's friends so everybody can rock out and enjoy them together, this band isn't afraid to speak their minds, even if it will piss everyone off. They've fought past all the bullshit and rumors everyone has spread about them to become, despite five years of ostracism and boycotting, one of today's most successful and influential bands. Finally, the music: from the first, Black-Sabbathian notes of the first song (as a Charles Manson sample plays over it), the listener can feel that this will be another classic of rage and frustration. The mix is raw as hell, like an old punk rock record, but still bass-heavy and powerful. The music is mostly split between slow, heavy rhythm parts (which, as I said, betray

some Black Sabbath influence, if you can imagine a '90's 'Sabbath) and fast, hectic parts (which bring to mind such crazy, hateful early 80's hardcore bands as Negative Approach and Antidote). Dwid's screaming is more torn up, trebly and throaty than his older work, and the guitar solo's are more old-fashioned as well, having a sort of 80's straightforward quality to them. Besides a couple songs late in the record that sort of fade together, each song is individually memorable, set apart by experimental parts or just plain catchiness. At the end of the CD they do a cover of "Revolution #9" by the Beatles, which I wish they hadn't included, and they include their 1987 demo(which has 2 listenable songs) and their 1989 demo, which I like better than their 7" from that year.

Victory, P.O. Box 146546, Chicago, IL 60614

INTROSPECT (double) 7": This band has developed a distinctive style: melodic, quiet, weak parts with slightly off-key, weak singing, that spring into more distorted, faster, uglier, out of tune parts, with throaty, slightly vulnerable screaming. The songs on this are, however, less individually memorable than the older ones I've heard. I kept waiting for something to grab me really hard, and it often almost happened but never really did. I think this band should have released a single 7" with their best songs(so they could have concentrated harder on getting a good recording, and had better packaging than just a yellow xerox) and released the others on compilations or something. They weren't ready to put out a longer release...they should also have left off the moments when they were fucking around. I'm just saying that because I hear a lot of potential in their original, angst-y tormented style... They have a split 7" coming out on this label with Channel, and will have a song on a compilation on Doghouse with Cable & 2 other bands.

Fountainhead, 2865 S. Eagle Rd., Box 392, Newtown, PA 18940
IPECAC ("Tomato") 7": There's a fine line between ugly, disjointed punk/hardcore music and out-of-tune sissy change-nothing college rock, and musically this 7" fails to cross over from the college rock side. This is more annoying than their song on the split with Opposition, and that was more than annoying enough--only that was annoying in a kind of punk way, and this record just makes me want to beat these kids up for their lunch money. Song titles

include "aversion to maturity" and "the self-detonating nuclear family." Now they're broken up and ex-members play in happy-go-lucky band Avail, go figure. Plus, a whole insert worth of their nonsense and silliness (plus deliberately childish samples on the record) had me wanting to buy them a one way ticket to, say, Watts, L.A. ...or Fayetteville, N.C. ...or maybe Siberia!

Fountainhead Records, address above

KRITICKA SITUACE: Some music is so moving that it simultaneously freezes me in place and makes me want to hit people--there is a lot of that on this record. While lots of the records reviewed this issue are admittedly good, only a few, like this one, really make me feel anything. This came out a few years back but it takes a while for shit to get to the USA from the Czech republic. Melodic vocals, like 7 Seconds meets the Grade/Believe CD perhaps, lay subtly over late-80's fast hardcore, slightly metallic(but tastefully metallic, like the Judge Lp, not overkill like today's second rate Slayer cover bands) and powerfully driving old-fashioned fucking hardcore that sounds genuinely like it could have come out when Youth of Today still existed. The record begins with an incredible build with the melody in one speaker and a chunky guitar in the other that more than held my attention all the way through. Gorgeous, professional mix and packaging, lyric sheet in English, the lyrics are sung very convincingly in Czech--and the lyrical content puts US bands to shame who have nothing more serious to sing about than a friend who started drinking: they reveal and discuss the real dangers, dreams, and struggles of living in a region of genuine political and social turmoil. If only more hardcore was like this: heartfelt, powerful, and concerned with real issues that strike the band members close to home. Old-fashioned, great hardcore.

Day After, c/o Mira Paty, Horska 20, 352 01 As, Czech Republic

KURBJAW 7": Self-released. Kurbjaw's last release was a great demo, perfect sound quality, great powerful old-fashioned hardcore. This release finds them breaking new ground, experimenting a bit with different song construction and parts, which is a good thing. Unfortunately the mix and recording quality isn't as good as the demo, and while some parts are moving and interesting they would be much better if the recording was clearer and heavier. Also, since they are trying to diversify a bit, they don't have a really firm grasp of the new things they are incorporating, so sometimes they come off and sometimes they don't quite. But at the root of it they're still a very good straightforward hardcore band, and once they get a better recording and a firmer grip on their evolving style they should put out some memorable music. They've just changed their name to Spirit...

Guage, Jim Smith, 190 West Prospect Avenue, Keyport, NJ 07735

NECKBRACE 7": Big flaming X on the cover. Basic, midtempo, simplistic, 1990's hardcore, you probably have heard it like this

before. This 7" pretty much sums up on one record all the most basic song-structure/guitar-sound/shouting-style tendencies in today's non-groundbreaking modern hardcore bands. The lyrics are all about being SXE, but they're not too generic or over-done. It's not bad, just basic, as I said, and not breaking any new ground. I'll grant that the music and singing is fairly hard. Band address: 77 Sheridan St., East Bowling, Bradford, West Yorks, BD 4 7RN UK.

No Cruelty!, Spitalstr. 43, 79539 Loerrach, Germany

ONE LIFE CREW "Crime Ridden Society": This band is descended, in a roundabout way, from Confront, with Meanstreak being the transition. If you knew those bands, you should know what you're in for: old fashioned, simple, very angry tough hardcore. This is a record that, rather than coming off as wanna-be "old-school," has a very genuine feel to it. Let me repeat myself and say it is definitely angry tough-guy hardcore, Steve's famous deep choked up vocals discuss such topics as how you can't keep him down and how he's going to make you fucking pay. You can hear a lot of other bands in the sound, song-structure, lyrics, and sometimes even guitar lines on this record: lots of Judge and Breakdown, a little old Sick of it All and Chain of Strength. I don't think any of these songs are quite as perfect as Meanstreak's "Final Word" was, but if you miss those bands I just mentioned this record should make your day. It's coming out on both record and CD, and the CD has 9 songs, including a revision of Confront's "Our Fight" in which they give that band Catharsis a lot of free publicity.

Victory Records, P.O. Box 146546, Chicago, IL 60614

OPPOSITION 7": Six songs, no rip off here...and it's on the most delicious-looking, gorgeous fucking clear greenish vinyl I ever saw. Holy shit, it's beautiful. OK, I know, I know, the music. They have improved since the split with Ipecac, the music is noisy and disjointed(seems like I have a lot of that for review this issue...), pretty much constant in its approach with a few softer, more melodic parts...with, you guessed it, hoarse screaming vocals--this is good, but as most releases do it lacks something to make it really memorable and great. I think they're broken up now...?

Figure 4 rec's, 35 Ellab Latham Way, E. Bridgewater, MA 02333

REFUGE 7": Two well-recorded songs, much like(but improved from) their song on the NO EXIT/Inside Front #4 compilation. Acoustic part at the beginning with a sample in the background, then the guitar comes in really heavy, then it all goes chunky, then it gets fast and their singer starts shouting about how "you can't hold us back"...you get the idea, I guess, it's set up just like most other hardcore music today. Also, their songs are a little bit longer than they need to be. But, I can recognize their music without being told who it is, because of their particular take on the chunky rhythm thing, and their singer's voice which is often strained a little. I don't want to give the impression that I don't like this record, it's a well-done, non-groundbreaking effort. I'll listen to it again.

Construction rec's, 12344 Pascal Ave, Grand Terrace, CA 92313

SEA SHEPHERD 7": The layout(including the cover) of this 7" is pretty confusing, and it's not just because I can't speak French(which alternates with a little English throughout the extensive insert and liner notes). The music is sort of like Acme: loose, disjointed, epileptic, but there is more emphasis on the bass guitar and on melody, and it just doesn't hit me in the face like Acme, it's nothing special. The vocals are hoarse and shrieked, without being quite as intense or insane as Acme. If you like Acme and want more, try this out as a second or third best, I guess.

Left Wing rec's, Prof Bromstr. 4, 6525 AV Nijmegen, Holland

SHIELD "Build me up, Melt me down" CD: It's on Desperate Fight, that says something already: the music is recorded and mixed as clearly and perfectly as could ever be desired, the guitar sound is heavy and chunky enough to make me do a doubletake when I hear it, there is a gorgeous classical-style acoustic part, the songs are well-composed, the music is on the cutting edge of modern hardcore. Of course, Desperate Fight has sort of emo tendencies as well, and (unfortunately) that is more obvious here than on any of their other records to date: the songs are all about crying, being scared, and breaking up with girls, the vocals are sometimes screamed well but other times moaned or sobbed, and at one point a girl does some really bad singing back-up vocals. I can't relate...

Desperate Fight, Kemig 16, 90731 Umea, Sweden

STARKWEATHER "Into the Wire" 10"/CD: The record starts with low, ominous feedback that makes your hair stand on end, then hectic, tribal tom-drumming comes in and Rennie starts singing in a haunting, fallen-angel background voice. Distorted guitars begin, winding stomach-turning, complex, unnaturally timed melodies around the drums, and Rennie starts shrieking, until the listener feels as if he's being wrapped in thorns. The song builds to a climax that feels more like being tied with barbed wire and thrown onto a freeway, and is over. Each of the four (very long) songs on this record spreads out around the listener like a vast wasteland. While they are more metal than hardcore, Starkweather is one of the most intense, original, and genuine bands around today, and this

record, while it follows in the footsteps of their previous complex music, tormented vocals, and poetic lyrics, is even better than their previous releases. The melodic, quiet moments are even more quiet and haunting, and the crazy, screaming parts more so as well. Few bands can communicate such a broad spectrum of genuine feeling.

Edison Records, P.O. Box 42586, Philadelphia, PA 19101

THENCEFORWARD "From Within" 7": Nice thick vinyl, which is important. High screaming by an angry kid with his voice breaking (he speaks sometimes too, not too powerfully but also not too dully), fast music that is basically old-fashioned hardcore with influence from melodic hardcore (like Encounter) and a little from more metallic music. Lyrics strike out against religion, cops, corporate lles, etc. in a convincing and coherent manner. The record begins with a sample taken from a video game, which makes me take them less seriously...and the high screaming will turn many people off...but it's a good angry kid record. The songs just need a little individuality so this band will stand out from all the rest.

Phyte, P.O. Box 14228, Santa Barbara, CA 93107

TIMESCAPE ZERO "Born with the Fear of Dreaming" cassette: This was supposed to come out as a 12", but instead many of the songs came out on compilations and it is now released as a demo. Inside Front may be releasing this band's next record, so keep an eye out for that. Anyway, this cassette is ten songs of Cro-mag

style tough, simplistic hardcore: speaking/yelling vocals, basic catchy guitar lines and punchy, straightforward drums, fast, angry music. Every song goes straight to the fucking point, so each one is catchy and memorable. Songs from this have come out on the Point Counterpoint, Over the Edge 2, Florida Slammie Awards, etc. compilations, but just go ahead and get this demo so you'll have it all in one place: It's fucking cheap and DIY, all you have to do is send a blank tape and 5 stamps to:

Feast of Hate... P.O. Box 820407, South Florida, FL 33082-0407
25 TA LIFE 7": Very raw and rough, both in the recording and the music itself. While this is *definitely* NYC-style hardcore, it doesn't sound anything like Agnostic Front, despite frequent comparisons... maybe that's just because full-body-tattooed-and-pierced 25 Ta Life singer Rick went with A.F. on tour a few years back. The music is basic, tough, gritty, old-fashioned, and mid-paced, with some metal influence on the guitars (some high solos and occasional metallic guitar screeches) and simple, straightforward drums. The vocals are different and original, Rick shouts in a very slurred voice. Some of their stuff is generic toughguy hardcore, but some of it is actually memorable enough to remember the words to and get excited about: "Inside Knowledge," for instance, a moving song against racism. I've also heard two songs of theirs due for release on compilations, "Keeping it Real" and "Reality's End"--these songs are very similar to and at least as good as the material on the 7".

Striving for Togetherness USA, Kevin Gill, P.O. Box 4571, College Point, NY 11356

UNBROKEN (no title) new 7": This is cool because it's very DIY, and so only \$2.50 USA/\$4.00 world. Two songs sounding just like their last LP: very thick sound, minor key, metallic melodies on gritty guitars, sort of monotone screaming over it, "painful" subject matter. The first song is actually a little too melodic, compared to their other music, until the last few seconds of it. The other one is more the harsh, fast sound Unbroken does well. Their bassist told me last issue their next music will be happy stuff about love...
31g rec's, PO Box 178262, San Diego, CA 92177-8262

GRADE/BELEIVE split CD: We definitely have a competitor for record of the year here. First of all, these bands got together to give us 60 minutes of music for only \$6...that's ten cents a minute, and there are some minutes of music on here I'd pay \$10 for by themselves. Imagine if Lash Out and Unbroken combined their very best moments, took the music one step further so it was twice as brilliant and original, and released a whole record of it. The singers alternate screaming with some melodic singing, but the singing isn't weak at all, it acts as another instrument in the rest of the music to make everything even more complex and the result is compelling, impressive, and powerful. And when they scream, you can tell they fucking mean it, listening to them makes me want to break things... The guitars have a style all their own, both doing all kinds of shit at once that all fits together, acoustic parts combined perfectly with harsh, metallic driving parts. The record moves forward at midtempo, at a marching pace, and alternates a few haunting/gripping eerie parts with the rest, extremely intense fucking hardcore. Perfect mix, absolutely clear but raw enough not to be flat and dull. One question...which band is which?!

Kyle/Grade: 663 Sheraton Rd., Burlington, L7L 4B3 Canada

IPECAC/OPPOSITION split 7": Opposition is loose, their singer screams hoarsely, they sound a lot like the new Dive 7" only not as well mixed, and not quite as intense...they are a bit more off-

beat and complex, as well. Not great, but maybe they have potential. Ipecac is loose as hell, fucked up distorted music with annoying shrieking that sounds a little like vomiting (go grab a dictionary for their name). Their side of the insert is a pretty useless mess, as many would say their music is. On the other hand, it's a fairly original useless mess, and being an ugly useless mess is definitely punk rock, so they certainly get credit for that. Maybe we need more of that these days when everyone sounds like ACDC or Snapcase.

Figure Four records, address above.

OTIS REEM/FIASCO'S split 7": Otis Reem alternates tough, heavy hardcore-influenced guitar-driven music (with horns!) with very dancable offbeat horn-driven ska. During the heavy parts they have some really deep, tough-guy vocals, and melodic singing during the ska parts. In short, this song is a lot like (& similar in quality to) their great song on the Point/Counterpoint compilation...with one exception: rather than the straightforward, inspiring lyrics of that song, which spoke of making something of yourself, this song describes the revenge fantasies of a bullied high-school kid in subtle, tongue-in-cheek fashion--so that's a big difference. The aptly-named Fiasco's, who would perhaps have been more aptly named "the Disasters," are fucking horrible, stupid ska, on purpose. *on Moon records, NYC, but order it for \$3 from: Otis Reem, 901 Kings Mill Rd., Chapel Hill, NC 27514, 919-929-4818*

OVER THE EDGE Volume 2 CD Comp: 18 of today's newest HC and metallic bands, and enough of it is really good to make it worth it. Lyrics are included. It opens with **TENSION**, who play really energetic old-fashioned fast & simple HC, the singer shouting in a youthful voice about being oppressed. Then **DISMAY** and **NEGLECT** take the stage with deep, depressed metallic HC, with deep, depressed metallic vocals (the Neglect song has a loud-vocals/quiet-guitar mix that sounds real bad at first, but it ends up being a much better, more powerful, less monotonous song than Dismay's). Then **LASH OUT** play the best song of the CD: it's completely original in structure, fucking heavy and perfectly mixed, very complex, chunky metallic guitars doing ten things at once, the singer screaming through the song until at the end he breaks out singing (without sounding like a sissy at all) and the listener is left breathless. Next, **ARISE** plays an also original song, it starts out loose and unusually structured with the singer shrieking in a high tortured voice, breaks down into a very long unusual acoustic part with jazz drum-fills, and builds to a chunky, definitely insane climax. Sounds a lot like Overcast playing a song off the first Doors album, for good or for ill. Next is **CATHARSIS** with the song "I Corinthians 1:18-29" off their demo...they have a long song, the singer screaming about religion, the music oddly timed, fast, and a little unusual, it builds to a holy terror climax. **BACKLASH** has another great song here, perfect sound, old-fashioned very rhythmic danceable hardcore with choked singing, energetic drums, and a distinctive guitar-style (pauses in the middle of riffs, sudden transitions), proud lyrics. The **OVERCAST** song is off their CD and the **CROSS SECTION** song is off their 7". **TIMESCAPE ZERO** sounds as much like the Cro-mags as ever: old-fashioned, simple hard music with an angry guy shouting over it. The other bands are less

memorable versions of the previous ones: **STRENGTH 691**, **AGE OF REASON**, **WITHDRAWN**, **HOLDSTRONG**, **JASTA 14**, **SLIP**, 2 more.

Endless Fight rec's, PO Box 1083, Old Saybrook, CT 06475-5083

SEVEN ONE SEVEN 7" compilation: Booklet included, which is a plus.

OPTION starts out with bass, then hip-hoppy drums kick in, then guitars (which definitely need to be heavier next time) and deep singing vocals, at their worst like Metallica. **DECKARD** is melodic, singing melodically, definitely not hardcore so I feel unqualified to review their song. I like the second side much better: the **OUTCOME** song is sort of hilarious: the singer mixes traditional hard-core shouting, deep deathmetal grunting, and plain speaking, all at once. I've heard two of those styles together, but all three at once is sort of funny, like overkill...it's certainly not generic at least. The music is pretty heavy, pretty loose, a lot like the **Restrain 7"** if you were lucky enough to hear that. Finally (and I hope you've read this far because this makes all the difference) is **BROTHER'S KEEPER**: a song recorded the same time as their song on the **Inside Front #6** compilation, tight, clean, powerful as hell, metallic clear guitars and their singer's trademark drawn out heavy metal yelling (which isn't bad here at all, despite itself, and it's original.) Strong rhythm, and lyrics that I'm sure anyone who has taken on a serious project at the expense of their friends and loved ones can relate to: "each step I take I feel like I'm getting closer, to what I do not know, but I stand alone...how could you leave me here, or was it me who made you go.?" For the \$3 it costs from them, it's certainly worth it to check out these different bands. Also at this address is **Big Mouth 'zine** distribution.

717 rec's, PO Box 153, Allison, PA 15413

"WE SHALL FIGHT IN THE STREETS 7" comp: Could be this year's definitive hardcore 7" comp. **CATHARSIS**, **INTEGRITY**, **BACKLASH**,

CONGRESS. The Backlash song "Why I'm Mad" is unbelievable, every time I hear it I want to beat the shit out of everyone in reach. Incredible. Simple, pure hardcore, without a doubt: hyper speed parts, crazy dance parts, choked raging screaming, no fucking compromises. Fuck, this song is what every sixteen-year-old across the world standing up against adversity for the first time should have access to. Congress is a great rising band from Belgium, same song structure and approach, only more metallic (vocals deeper, guitar shrieks, acoustic part) with anti-religion lyrics. Both those songs have perfect sound quality without being overproduced at all. The Integrity song on here will throw everyone for a loop...but this is punk rock, fuck everyone, right? It was recorded in '87 when they were real young(they were called Diehard then, but Dwid was singing) on a 4-track. Mike who released this comp loves it, but the poor sound quality will probably alienate all you weak-stomached kids who have been reared on Snapcase mixes. Finally, the Catharsis song: it's our newest one, we're much more proud of it than anything off the demo. Tighter, denser, more hectic and eerie music, deeper/more powerful vocals, better mix. Beyond that I'll have to let the music speak for itself, but suffice to say that for once we really felt like we made all the ugly shit we've had to deal with worthwhile. The 7" is packaged in a very

D.I.Y., non-slick way(remember this is hardcore, not new wave), and Inside Front did the booklet for it: it's a thick booklet with interviews with two of the bands, a couple photos, lyrics, essays, and more; it definitely adds to the record. Don't miss this! Area 51 rec's, P.O. Box 1812, Reno, NV 89505

INLAND EMPIRE STRIKES BACK VIDEO COMPILATION: I think it's great that Jeff Grey keeps putting out these videos. This is the second in the series, following the first edition that included the famous "Dwid-stomping" incident. First up is a clip of Unbroken playing "I just can't cry enough" by the Smiths, and Mike Rhodes of Area 51 records is in front of the stage getting the shit kicked out of him by Mickey Mouse Hartsfield of New Age rec's. Next, Chris Malinowski (formerly of Point Blank and Bonesaw) loses a tooth during a particularly violent Rain Like the Sound of Trains show in west Los Angeles. Other highlights of this video include Steve Pepper getting chased down and forcibly fondled by members of emo band Lifetime, and Jeff Grey himself getting kicked in the face by Adam Anguish as O.L.C. plays his favorite song, "Vinyl Nerd": "I'm a vinyl nerd, I can't hold back...I'm a vinyl nerd, don't touch my stack!" A must-have video for any 'zine editor who isn't in enough trouble with his friends already.

\$10 to Jeff Grey, 291 Butternut Lane, Berea OH, 44017.

MAGAZINE REVIEWS

ALL THAT #5: This slick, glossy, hip/hop/metal/punk/mainstream "hardcore"/etc. magazine has finally put out an issue that is thick enough to make for good, interesting reading(there is a lot of bullshit in it, so it has to be long or there won't be enough good stuff). I enjoyed the interviews with Neurosis and Starkweather, and there are other decent ones in here: 108, Shelter, Paris, Answer Me 'zine, and Emporer(black metal insane losers), plus interesting columns by some guys from Starkweather & Tesco Vee from the Meatmen, and reviews: some good, some not useful.

\$2.95, 606 Willow Ave. #3, Hoboken, NJ 07030

ANTHEM #1,2,3: Three issues of this 'zine have come out since my last issue did, so that says something already; also, the fact that the kids who do this send me copies to distribute free. Very youthful SXE kid 'zine, and it shows, but they're aware of that so it comes off more as enthusiastic than naive or immature. Brief, but it's practically free, so what did you expect? News sections that are actually pretty useful and reviews that are longer (& possibly more useful) than those in 'zines twice as big are the highlights. The kids who do this happen to be Christian.

stamps. 10025 Thomas Payne Cir., Charlotte, NC 28277

ANXIETY CLOSET #5: Lots of clip ads and clip art, a silly picture of an iguana on the cover, an interesting letter from Kodak explaining that ALL FILM USES ANIMAL PRODUCTS: PHOTOGRAPHY, MOVIES, X-RAYS, ALL OF IT!(this may be troublesome to those of us who are vegan), OK interviews with Crisis Under Control & Black Train Jack, not too in-depth reviews, lots of mental wanderings about all sorts of shit(putting on shows, racism, fashion, etc.) by the publishers of this 'zine, and an articles about "Babysitting the H-100's" that got that band's bassist Tony Erba really pissed off. Longer than their older issues, definitely real long for its price. Messy printing.

\$1. 4 Leona Terrace, Mahwah, NJ 07430-3025

ASCENSION #1: Lynn Roberts writes about what it's like to be her, that is: an emotionally turbulent girl struggling to deal with social superficialities and similar issues inside and outside the hardcore scene. For it's kind, it has a great layout and is pretty coherent.

(\$1?) 25 Mt. Hood Rd. #2, Brighton, MA 02135

BACK TA BASICS #s 1 & 2: Handwritten, messy as hell layout that for once I guess I won't hold against the 'zine, because I think they do it that way on purpose. More show reviews than anything else, the focus of this 'zine is on NYC hardcore in 1995. Interviews with tough bands from in and out of NYC like Cornerstone, 25 ta Life(their singer does this 'zine), and Buldoze, lots of NY show fliers and photos of such bands as the Cro-mags, Crown of Thorns, Agnostic Front(fuck yeah!), Madball, etc. This is my advice: this 'zine covers a lot of hardcore bands and culture that most of us outside NYC won't know about otherwise, so it's a useful resource, despite any drawbacks it may have. Respect goes to Rick for being a NYC guy who makes an effort to contact people outside his city...lots of NY people don't do that today.

\$2.00 86 3rd Avenue, Patterson, NJ 07514

BELIEF #5: Very fine print, which is a great thing. Lots in here, & a personality of its own. The writer doesn't really seem to be a hardcore person so much as someone who likes it from a

distance(he says "I have no reason to be all pissed at the world, I still like punk, but it was always more an entertainment to me"), along with liking pop-punk & other stuff. Half the 'zine is reviews, including a couple show & comic reviews...the music reviews don't go into too much depth, but there's a wide variety. The singer from the band Atlas Shrugged helps with this, & both of them do good, in depth rant & rave columns. I suggest someone beats the shit out of this guy so he'll have something to be angry about ...then this could be a good *hardcore* 'zine, not just a good 'zine.

\$2. 2214 Lake Forest Ct., San Bernadino, CA 92407-2478.

BLOODBOOK #3: Everyone in Cleveland seems to be extremely sensitive lately. That said, this issue of Dwid's meanzine has the same indispensable quality the last issues had: unlike other 'zines in this genre today, you can still remember reading it ten minutes after you put it down. Interviews with Frank Novinec(who talks shit about his old band Ringworm, every record label he's ever been on but one, and everyone else in the world) One Life Crew(who threaten everyone except Catharsis, they were saving that for the record), Porcell(who talks about his old band Project X), and Pushead(reprinted from MRR#8, and he had some great fucking stuff to say, this guy knows what are hardcore and life are about). Also featured are reviews(mostly sarcastic), including one in which Dwid explains that I am a "friend hurter" who is

"going to get fought." That's next to the ad for Inside Front. This issue is shorter than the last one, but it comes with a 7" of two Septic Death(Pushead's old band) covers by Integrity. Great stuff: the same sound/mix as the new Integrity record(except the rhythm section sounds remarkably like something from '83), fast, fast fucking punk/HC music, hectic, crazy, Dwid even adds a whisper track: "mediators of the world...seek what is yours...why don't you listen, why don't you work, why don't you care?" Great shit.

\$3.50 to Dark Empire, P.O. Box 770213, Lakewood, OH 44107

BOYS IN THE HOODS #3: The highlight is the incredible photos of Integrity looking like Youth of Today, which Dwid actually cut out of this 'zine to put in Bloodbook. A guy from 717 rec's does this. Clip ads & photos, brief confusing interviews with Snapcase and Option, a well-researched article on animal rights & cruelty, a "Girls in the Hoods" section done by a friend of his which includes a questionnaire about dreams and a story about the demise of a pet cow, 'zine reviews too brief to mention, and a couple other tidbits. General impression: short, nothing too original or groundbreaking, but has some potential...Inside Front #3 wasn't perfect.

(\$1?) 870 Front St. Apt. 2, North'd, PA 17857

DIFFERENT LIFE #6: This is in the native language of the Czech republic, so it won't be much use to those of us who can't speak that language. But to those who can, this looks like it is a great source of information: it's a really well done, full size, well formatted 'zine with extensive interviews and extensive reviews. Interviews this issue include Farside, Down by Law, Spleen, and No Reason, and the music they review ranges between Channel, Neckbrace, and Rain Like the Sound of Trains, with an emphasis on the softer side of American hardcore/"post"-hardcore. The ad

rates are incredibly cheap, and they accept them in English.
Roman Soumar, Topolcianska 419/10, Litomerice 412 01 Czech R
DOGPRIINT #4: Interviews with Railhead, SOA rec's (Italy), Endpoint, and Unbroken, which are not too short but not extremely revealing, well-copied photos and ads (except for the Inside Front ad, which looked like shit, but that's our fault for designing it badly), one of those emo ramblings sections that I found to be as useless as I find all other emo ramblings, and 'zine/record reviews that are too short and overly positive to be much use. Also contains a section of brief quips from different people about the issue of abortion.

P.O. Box 84, Suffern, NY 10901

EXHIBIT A #1,2: This is different than most of the 'zines in here: done by a girl skilled in graphic arts, it's filled with soundbite-style eye candy and the format is gorgeous. So it's easy, entertaining reading with some good visuals, but there's less real substance than my personal tastes demand. To give you an idea of the usual content, she has a humorous interview with Otis Reem, an interview on defunct happy melodic "hardcore" (?) band Black Train Jack, write-ups on MTV's "The State" and James Bond, and opinion pieces on such things as "If punk sells, is it selling out" (she says no), "Why I like L7", and "A day in the life of a sober person." You can probably tell that this won't appeal to hardcore purists among us, but there's some entertaining stuff here. OK.

\$2 to P.O. Box 534, Venice, FL 34284

HARDWARE #6: This is a hardcore 'zine on newsprint that I can actually sink my teeth into and get some information from. While it contains the usual stuff (advertisements, record & 'zine & show reviews, news, letters, opinions, interviews, a couple photos) it's all done well enough to set a high standard for others to follow: the reviews are intelligent and clear (though sometimes a bit brief), the advertisements and photos are real clear, the news is in-depth and useful, the opinions are educated and intelligent, the old lyrics they print are good to remember, and their interviews are--believe it or not--actually USEFUL because they choose little-known bands who are original in some way (this issue: Los Crudos, a h/c band from Chicago that sings in Spanish, Assfactor 4 from South Carolina, Devoid of Faith, and Monster X, the first SXE grind band). Definitely great, and the price is perfect.

\$1 to David Koenig, 216 West Munsell Avenue, Linden, NJ 07036

ESSENCE #11: This 'zine has apparently been around in one form or another for a long time. It has a "personal" sort of feel to it with a lot of random stuff mixed in: vegan recipes, useless reviews, lots of "personal" writings by kids about their "feelings" and etc., copied ads. Musical concentration seems to be pop-punk.

#37536-1520 Lonsdale Ave N. Vancouver, BC Canada V78M 3L7

IDIOT NATION #6: A 'zine done by a guy who has a lot of riot grll friends, and the numerous "cute" hand drawn comics and, more interesting and in-depth than that, opinion pieces in here reflect that. A brief but not entirely useless interview with Threadbare and reviews that are usually but not entirely useless. Ads from large punk and hardcore labels, plus a couple photos.

\$1 to 6678 Washington 3w, University City, MO 63130

INTERPOL TIMES #8: Sort of a SXE kid 'zine, but the person who does it goes about it in his own way so comes out different than the others. It has the usual discussions of methods of education about animal rights, which this time are more intelligent & considered and give good examples, the usual brief reviews and copied ads, but this time a slightly wider variety, the usual interviews, but this time they're with the Couch Potatoes from England and the Suspects. Also includes a many-page comic strip about a future conflict between punks and police. Not an incredible 'zine, but it has a personality, thank God.

D. Merklingshaus, 11150 Sunrise Valley Dr, Reston, VA 22091

LITTLE BLACK BOOK #10: This 'zine is a pretty useless tiny, mostly local messy publication full of random opinions, random reviews, random shit, Christian shit. The reason I mention it is because the guy Rob Scott who puts this out also sets up regular, dependable shows at a YMCA in Canton, OH (1 hour outside Cleveland). Audiences tend towards the emo/trendy kid side, but a show is a show if you're a band on tour or need more exposure.

4009 Harrison Ave, NW, Canton, OH 44709... 216-477-7308

LOSING PROPOSITION #1: This is a sxe kid 'zine, but despite having big print it's enormous--so if nothing else there's definitely a lot of stuff in here, especially for a first issue. Lots of copied ads, some show reviews, but most of all lots of opinion columns and interviews that come from the world of e-mail and the "internet." (disclaimer: I'm personally distrustful of the whole computer world, because I can't see why someone would want to cheat themselves of their five senses and just drown in verbal masturbation all day ...and it's true that the stuff in L.P. taken from e-mail is a little flat). Many interviewees, including Lifetime, Snapcase, Revelation rec's, etc. and the opinions center around veganism, abortion, etc.

\$2? to Brandon Streets, 75 Pemberton Ave, Oceanport, NJ 07757

MONKEY #1: This editor used to work at "Closer Still" 'zine, which I never saw. The English is really good. There's a lot of

conversational writing from the editor, which actually isn't too bad (although of course it's still not too useful), it gets his personality across well. Interviews are the highlight: the interview with Abhinanda is conversational and in-depth, better than mine, for sure, and he uses the same effective approach with rock band Downset (who he actually calls on some of their shit) and the now-defunct Shortstight (whose singer explains why she fought a girl who was smoking at a no-smoking show!!). It has the usual OK photos and unnecessary "personal feelings" stuff, and a few in-depth reviews. That's all that's here, but it's definitely an above-average 'zine. Unfortunately the price is \$3 Europe/\$4 USA.

Sander K., Heymanslaan 22.a, 9714 GL Groningen, Netherlands

NATTRAIN #3: This is a well-done DIY comic book for people who are into huge, muscular women dominating weak men in violent and humiliating ways. It comes close to the edge of good taste, and passes over it a few times, but I guess it's all in the name of Art. If this sounds like your cup of tea, then it probably is.

\$1 to Jen Campbell, 505 Spring Lake Crescent #201, Virginia Beach, VA 23451. How did this end up in Inside Front?

NEVERMORE #1: This is a good step forward from Joe's previous 'zine, and his continued involvement with this and with releasing music on his own suggests dedication. This is a half-size 'zine, not too thick but fine print. Brief interviews with Mouthpiece, Endpoint, Farside, Integrity, and Autumn, brief reviews that at least cover some ground, a good NJ area scene report, ad's, and an "emo corner" that unfortunately (and much to Joe's chagrin) I'm forced to join with Bloodbook in not condoning.

\$1 to Joseph Kuzemka, 1136 Lamberton Rd., Trenton, NJ 08611

NO LABELS #1 & 2: New, thick, well-done 'zine. Lots of photos, but they're very clear. Focus on NYC, but not exclusively. Interviews are long, conversational, well-done... #2 has one with Killing Time (!) that was cool to see, plus Strife and some non-hardcore bands like Quicksand, Doc Hopper, Black Train Jack, and Farside. That's one of the downsides to this 'zine: there's a lot of softy music covered. Also, especially in #1, various things here and there give away the youth of the editor (youth isn't a bad thing, of course, but besides the fact that this 'zine is put together in a really professional, well-done manner he doesn't seem to be extremely old for his years or whatever... actually now that I think about it he seems more mature than most sxe kids 3 years older than him. That doesn't say shit though.) OK reviews covering lots of stuff, only a little of which is pure hardcore, and teenage angst poetry shit that should definitely not be here, it doesn't belong with the rest, which is quality journalism.

\$2 to Mike Thomas, 1148 5th Ave #7D, New York, NY 10128

OUTSTRUCTURED #4: Gorgeous, gorgeous layout. Basically a poetry /writing 'zine with random articles, etc. on this or that that the author is interested in. There's an interview with Starkweather that is one of the best interviews I've read in a long time, it was well-transcribed and accurately represents their personalities and what they have to say. Most of the 'zine is (very well-reproduced) art and poetry-type stuff that is too well done to be emo trash, but is in a similar, negative, self-hating, self-indulgent, semi-incoherent vein. Some other features are brief reviews of violent movies such as Pulp Fiction, a script for a scene that was apparently edited from that movie, and a guest discussion of SXE and substance abuse that doesn't end up being real conclusive. Overall this is very well-done, especially for it's format/approach.

\$1.50 to P.O. Box 403, Lee's Summit, MO 64063

OVER THE EDGE #2: This is quite an undertaking, a hardcore 'zine from Europe with an aim to cover hardcore across the world like Maximum Rock N Roll covers punk. It's much slicker but much briefer than MRR. Interviews range from Sick of it All to Abhinanda to Battery to old Oi band the Business. Plagued by poorer English than European 'zines like "Monkey" and numerous computer problems that misplaced parts of the text, this issue falls short of their lofty goals. But their hearts are in the right place and they've put at least one issue out since this one; and with a circulation of 10,000+ they're on their way. Good luck.

Sonnenallee 91, 12045 Berlin, Germany, fax#049-30-7867040

POSITION RELEASE #1 & 2: This is a pretty much by-the-book sxe kid 'zine with messy layout, clip art & printed fillers, brief interviews, very brief reviews, opinions on random stuff (or not so random...: vegetarianism, drugs, etc.), brief show reviews, a few photos, etc. It does improve some in every way from #1 to #2. Focus is on Massachusetts area, for instance the bands interviewed in #2 are Converge, Third Age, and a Daltonic ex-member. The editor seems to be a good kid.

\$1 to Matt Pike, 94 Paradise St, Chicopee, MA 01020

RADIO RIOT #1-36, 1991-1994 COMPILATION: Fuck every other 'zine on this list and get this one. For only two fucking bucks it's worth all the rest put together. Radio Riot was a 1-4 sheet newsletter/rant & rave thing put out monthly over a few years, and here are all the issues together...reading through it you not only get to enjoy the diverse stuff in here (the editor's thoughts

and experiences, record reviews, humor and news and stories, and all sorts of other unexpected stuff, all of which is superbly written and intelligent) but also get to watch hardcore history unfold before your eyes: memorable records come out, now-forgotten rumors circulate, events take place... some of this will bring back fond memories, some of it will fill in details you missed to explain things that confused you (or perhaps you knew more than the editor did about some things, and can laugh at his confusion), some of it many of us missed entirely so it makes for good reading now. I admit freely to my general distaste for zines, but I find myself reading this one for fun...even when I should be doing something else. And there sure is a fucking lot in here to read. If you get one magazine this year, make it this one.

\$2 to Matt Gard, 75 Nichol Avenue, New Brunswick, NJ 08903
RETROGRESSION #8: Wow, 8 issues. This is a SXE kid 'zine, but it's definitely good enough to stick out. Hectic layout packed with clip art (lots from comic books), good clear photos, and lots of ad's, mediocre interviews with Unbroken and Shades Apart, a number of OK reviews, coherent enough opinions and lots of weird random facts and blurbs that do betray intelligence and humor.

\$2 to Brian Hull, 104 Newport Avenue, Attleboro, MA 02703
SECOND NATURE #2: This is a big, thick, slick 'zine. Quality, photos, and layout are all beautiful, very well done. There's a self-indulgent interview with his friends' band Coalesce that is so long, rambling, and moronic that it is painfully unreadable. Fortunately the rest is better: a hilarious in-depth interview with a freestyle biker (you know, one of those people who do fucked up things on bicycles), good interviews with sponsored skaters and Integrity and Chokehold, show reviews, a whole lot of record/'zine reviews, (which are OK, could be longer, and they don't fucking print addresses! What are you, stupid?), and other stuff, all well done. A lot of energy went into this and it's worth reading just

for that hilarious interview I mentioned, which is one of the best interviews I've seen in a while. Price is a little steep, of course...
\$3.00 to P.O. Box 11543, Kansas City, MO 64138

SELF WORTH #1: Small short sxe zine from Europe, the English is readable but not as good as it is in "Monkey" zine, for example. Interviews with Backdraft and Rancor which are not extensive, but interesting because both bands have something to say (about socialism, in this case). Besides that there are a few opinion/position pieces, one of which is about drug legalization...I didn't really think it was well-reasoned, and some "personal feelings" pieces, only one of which I found really interesting. There's a scene report in here that I did, I'm not pleased with it.

Jan, Bosserveldlaan 32, 6191 SK Beek (L), Netherlands

SIEGE #Zero: Short, half-size 'zine, mostly focusing on opinions and thoughts contributed by various writers (focusing on sxe and various good and bad trends within it, how the new US congress is wrongly cutting welfare programs, etc.), plus a few photos (not too gorgeous) and a few brief reviews. None of what is said is stupid or incoherent (which seems to be an achievement in the 'zine world these days...) but I would have liked to have had more to read.

\$1 to Jim Wilson, 6513 Cape Court, Falls Church, VA 22043

SURPRISE ATTACK #4: Half-size, but thick. A variety of different articles and opinions from various writers, some of which actually managed to rise above the crowd of generic 'zine bullshit. Articles include why prohibition wouldn't work (actually this is one of the more misguided articles, or else at least I wasn't aware that prohibition was even an issue these days...), growing up in an environment of teenage violence and how to defend yourself while remaining intelligent (this I could really relate to), veganism and selling out (who would have thought...), and growing older while remaining in hardcore. There are a good number of mostly hardcore music/'zine reviews, which are lengthy enough to be useful, and interviews with Outcome, and Blindside that are sort of silly (this is a frequent consequence of being friends with the band you interview, avoid it like the plague). There is some writing from the

editor, describing his membership in the SXE gang "Courage Crew", that seems to have a (mostly satirical?) emphasis on toughness and violence. Decide for yourself whether or not that's true, if it's a good or bad thing, and whether or not these kids can live up to their words...but in the meantime, it's not at all a bad SXE kid 'zine, especially if you keep in mind that it is one.

\$1 & 2 stamps to P.O. Box 90008, Harrisburg, PA 17109-0008

TERMINUS #1: This zine is so beautiful in layout & design (color cover, incredible printing and graphic design, gorgeous pictures everywhere...by far the prettiest I've ever seen, obviously he has a job at Kinko's or something) that it would be impossible for it to live up to that in content--and the huge print and full page graphics don't help. There is some decent stuff in here: fairly intelligent discussions of straight edge, (against) hardline, and other subjects, and a horrifying reprint from The Hot Zone by Richard Preston. The interview-by-mail with Mayday is terrible in that the questions fail to provoke more than syllogic, meaningless responses. The last part of the 'zine is basically a catalogue for a distribution this guy does. Finally there's a useful random news section like the ones in the first few issues of Inside Front: but some of the information has become hilariously distorted. Here's my favorite instance of this: a Victory records catalogue came out a few months back that said, in jest, "Integrity has halted all negotiations with Mephistophiles, because singer Dwid is now the proud father of a baby girl." Well, the news section of "Terminus" reads: "Congratulations to Dwid for his new baby girl, Mephistophills"--what the fuck??!! Also, it drives me crazy how the editor says "heavy as fuck" all the time. I fucking hate that.

\$2.50 to Al Warden, P.O. Box 19142, Boulder, CO 80308-2142

TIRADE #1: This is basically a collection of opinion pieces on every stereotypical subject of contention in the world of sxe kid zines. There are articles about how organized religion is bad, abortion is usually bad, staying true to straight edge, not using corporate bar-codes on records, homelessness, animal rights and veganism, you get the idea. The arguments aren't incoherent, but you could get the entire gamut of opinions from any SXE kid on the street, not much less intelligently expressed either, and certainly just as well researched...I don't know why these people figure anyone who does care about these subjects would want to read their personal opinions about them instead of going to the library and checking out some books that contained real facts and useful information.

Jim and Carey, 947 N. York Rd, Elmhurst, IL 60126

TRAIN OF THOUGHT #2: Brief, but to the point SXE/hardcore 'zine from Britain. Short but interesting enough interviews with Lash Out, Immoral Majority (Italy), Above All (England), and Neckbrace. Also, a few very short (too short!) reviews, and a couple quick articles (advice on doing interviews, and media hypocrisy over the killing of gorillas and chimpanzees in Africa). That's it.

Alan Davis, 11 Hughenden Rd., Clifton, Bristol, England

2600: The Hacker Quarterly--Spring 1995: OK, I don't know shit about computers, but this 'zine is definitely useful to anyone of a generally criminal mindset, with articles about myths vs. facts about Automatic Teller Machines, how to make phone dialers to rip off long distance companies, etc. Of course, if you do know about computer stuff this will be a lot more useful to you, with articles on programming, the internet, hacking, etc., listings of underground computer conventions, reviews of books on hacking, classifieds, and more. The highlight is the letters to the editor section, in which a lot of hilarious stuff of dubious legality is discussed. Gorgeous, professional, and definitely extremely intelligent... Most of the control systems by which the Western world is operated (oppressed, as some people see it) are accessible to hackers on the internet (or whatever that jargon is, I don't fucking know) so it would definitely be advisable for individuals interested in keeping up with the government and big business to learn about that shit and start reading this 'zine, once they know enough to understand.
\$4.00 to P.O. Box 99, Middle Island, NY 11953, 516-474-2677

NEWS ET CETERA

First off, here at Inside Front we're looking for a computer expert who would be willing to dedicate their time to retyping and formatting the magazine. We really want to improve our appearance and make this magazine more user-friendly. Anyone, anywhere, who feels like they are extremely dependable, motivated, and trustworthy is encouraged to contact us about it. We can only offer nominal payment in return, since we are still a practically non-profit production, but you will be given credit (your name in lights, etc.) and all the other benefits of being a part of the Inside Front staff (access to new music and publications, resume experience, etc.). Please do contact us if this sounds like something you're interested in, and we'll discuss the details.

Second, a few additions to the list of distributors in this issue: in the Maryland/D.C. area you can contact Chris Falk of "Die hard" distribution (P.O. Box 1641, Columbia, MD 21044)--he carries music like Mayday, etc. In Missouri, Revival Distribution (P.O. Box 283, Ballwin, MO 63022-0283, fax 314-230-5455) carries a mostly Krishna catalogue of records and 'zines. Swedish label Burning Heart (Box 138, 737 21 Fagersta, Sweden, fax (0) 223-145 42) carries some other labels' material, though I believe it's mostly local European stuff like Desperate Fight. In the Czech Republic, Day After records (Mira Paty, Horská 20, 352 01 As, Czech Republic) has a wide selection of material from many different kinds of labels that it distributes, it's quite possible they would distribute for other labels

as well... Finally, in Australia, Spiral Objective is the biggest distributor, but you'll have to hunt down their address, because we don't have it at this time. Archybishop! Mallorder is another Australian distribution (66 Canning Ave, Mt. Pleasant, WA 6153, Australia) to try contacting.

On another note, regarding the Trial demo which Steve reviewed in this issue, that band is broken up now. Some of the musicians have formed a band called Hourglass, and their singer, who is a travelling juggler, is doing spoken word pieces on various records, including the new "State of the Nation LP(S.O.T.N. includes members of old SXE band Inside Out). 25 Ta Life has a 6 song CD coming out on We Bite America records, which I believe is now under the administration of Victory records. New school North Carolina sxe metallic band Falling Down have a 7" coming out on the record label of Even the Score 'zine(P.O. Box 210231, Columbia, SC 29221). Here in NC, Jim Resta is still booking shows at 910-960-5530. Ska/hardcore band Otis Reem will be releasing a cassette and an incredible 7" in the coming months. European band Congress has a 12" coming on Stormstrike records, and both Backlash and Integrity are supposed to have EP's coming out eventually(the former on a split label including their own Separation rec's, the latter on Victory rec's). Figure Four records(35 Eliab Latham Waye, E. Bridgewater, MA 02333) is releasing a 15 song LP by Hatchet Face, who used to be called Bound--Bound had an extremely intense, noisy, ugly distorted sound. The hardcore band Endeavor has just released a 7" intelligently entitled "Think, React, Think, Contemplate, Act To Bring Them Down" on Ferret rec's(72 Windsor Drive, Eatontown, NJ 07724). Experimental, talented melodic emo/noise band Converge has a new 7" out on Orionquest/Hellotrope rec's, 20 Gerald Rd. #2, Brighton, MA 02135.

Finally, there are a few good hardcore newsletters that come out every month which will help to keep the reader up to date on hardcore news: Third Party newsletter (21 Nancy Lane, Amherst, NY 14228) is the only good one in the US that comes to mind, since Moo Cow is rumored to be quitting permanently. In Europe, try "How We Rock," (P.O. Box 476, Bradford, BD1 1AA, Britain) it's extremely detailed and informative about European hardcore. Finally, a monthly newsletter that comes out of France and lists hardcore news from all over the world (and includes interview with little known SXE/hardcore bands from places like Poland, Argentina, and Portugal) is published by Yann Boisleve (La Bonnemais, 35 590 La Chapelle Thourault, France.)

D I S T R I B U T I O N

Whether you are a record label, a 'zine editor, a band, or just a kid looking for music or reading, nothing is more crucial than knowing about distributors. So, this issue we are including a list of many of the useful and dependable hardcore/etc. distributors (and stores) across the world. Next issue we will probably do a listing of people who book shows, or of small labels, or some other bullshit, so whatever you do, send us the information and we'll publicize it for you. Please make as much use of this list as you can, and keep in mind there are many more dedicated distributors where these came from. OK, here you are, go crazy:

USA DISTRIBUTORS:

CALIFORNIA

BLACKLIST MAILORDER: (475 Valencia Street, San Francisco, CA 94103-3416, phone 415-255-0388, fax 415-431-0425)--A very big, "not for profit," definitely punk rock record, etc. distribution.

ENGINE FANZINE DISTRIBUTION: (P.O. Box 640928, San Francisco, CA 94164-0928, phone 415-641-5098)--A 'zine-only distribution with a wide range of reading material available.

EPICENTER ZONE: (475 Valencia Street, 2nd Floor, San Francisco, CA 94103, phone 415-431-2725)--This is a punk rock, volunteer-run record store/radical library/community space collective. They are involved in a variety of projects, from art and film exhibitions to Food not Bombs meetings and the Prisoner's Literature Project. In fact, they might be too busy to distribute for you.

FADE-IN MAILORDER: (Francisco Alegria, P.O. Box 40901, San Francisco, CA 94140)--I never really thought this guy was extremely dependable, but he had a big catalogue of SXE and hardcore stuff. Try writing him to see what he's doing lately.

(Secret SXE Record store Project): (for details, write to 5771 Ludlow Avenue, Garden Grove, CA 92645-2014)--A SXE record store is on the way that will shake the Orange County scene to its very roots. Write for details. Top secret.

COLORADO

PROCESSION MAILORDER: (P.O. Box 19142, Boulder, CO 80308-2142)--The editor of "Terminus" 'zine does this small SXE record distribution.

CONNECTICUT

ENDLESS FIGHT RECORDS: (P.O. Box 1083, Old Saybrook, CT 06475-5083)--Former rugby star player Josh Baker distributes some hardcore records now.

STILLBORN RECORDS: (P.O. Box 3019, New Haven, CT 06515, phone 203-397-5316)--Jamie/Hatebreed does a similar distribution.

FLORIDA

OUTBACK RECORDS: (5255 Crane Road, West Melbourne, FL 32904, fax 407-728-4161)--In addition to doing "Outback" 'zine, a big slick magazine about a little hardcore and a lot of alternative music, these guys do distribution as well. At least, I think so.

ILLINOIS

VICTORY RECORDS: (P.O. Box 146546, Chicago, IL 60614, phone 312-666-8661)--One of the largest & more dependable distributions around...a whole lot of stuff is available, the markup isn't too high on prices, and they'll work with almost anyone in hardcore.

MASSACHUSETTS

ANIMAL CAUSE: (427 Mountain Road, Holyoke, MA 01040, phone 413-532-7079)--I haven't heard from these guys in a couple of months, but they're good people. This distribution carries some 'zines(focus on animal rights and SXE), but mostly books and pamphlets on animal rights and similar issues.

CRESTFALLEN DISTRIBUTION: (Melissa Neufell, 65 Edwin Road, Waltham, MA 02154)--The girl who does this distribution with Mike from "Crestfallen" 'zine, has done more to support hardcore by just writing people and sharing news and music than most bigger labels have ever done. She and Mike carry mostly 'zines, a few records...their distribution is young and growing, and they're very sincere.

POSITIVELY PUNK MAILORDER: (P.O. Box 381799, Cambridge, MA 02238)--Sizable punk rock music distribution.

REJUVENATION SHOWS/DISTRIBUTION: (P.O. Box 3, Manomet, MA 02345, phone: 508-224-6587)--This kid just started, so who knows about him, but we'll see; give him the benefit of the doubt. He books shows too, and etc...

MISSOURI

HOMELESS RECORDS: (6678 Washington 3w, University City, MO 63130)--This guy carries records and zines from a decent variety of punk and hardcore labels.

SECOND NATURE DISTRIBUTION: (P.O. Box 11543, Kansas City, MO 64138)--Last time I checked, the editors of "Second Nature" 'zine were doing a pretty big distribution as well...SXE/HC stuff, you know.

NEW JERSEY

GROUND ZERO DISTRIBUTION: (21 Lincoln Place, Waldwick, NJ 07463)--Simply the cheapest distribution in hardcore. The average 7" sells for \$2.25, that would sell elsewhere for \$3.50. They have 12"s by Victory records bands for \$5.50. Damn! Most of the selection is on the weird, alternative/punk side, but for these prices you could order them to use as high-fiber food.

LUMBERJACK DISTRIBUTION: (P.O. Box 1105, Sate College, PA 16804-1105, phone 814-867-7658, fax 814-861-7658)--These guys are a serious, big scale distributor (that means direct to stores and shit)...but the hardest music they seem to carry is the softy stuff of Watermark and Doghouse records, they're mostly emo/"punk", and when I or my friends have tried to work with them we've sort of been blown off. Their loss.

SOUND ON SOUND RECORD STORE: (160 Woodbridge Avenue, Highland Park, NJ 08904, phone 908-985-3345)--Matt Gard, of defunct 'zine "Radio Riot," owns this SXE/HC/etc. record store with some other people. They buy, sell, trade, and do lots of other shit I'm sure. A very commendable project to undertake.

NEW YORK

ROUND FLAT RECORDS: (63 Lennox Avenue, Buffalo, NY 14226-4226)--This label sure has a lot of shit to distribute. Mostly punk, but some hardcore, and lots of weird shit like out-of-press "underground" major label music, etc...

THIRD PARTY DISTRIBUTION: (21 Nancy Lane, Amherst, NY 14228)--In addition to the monthly hardcore news sheet Nick does, he also carries a lot of new SXE/hardcore records; he does a pretty serious, big-scale distribution.

OHIO

CONFINED RECORDS/MAILORDER: (P.O. Box 771, Eaton, OH 45320)--In addition to releasing the Brother's Keeper CD, these guys also have a smallish (20-some titles?) hardcore/SXE distribution.

TWO FACED DISTRIBUTION: (1058 Homewood Drive, Lakewood, OH 44107-1420)--This kid, Steve Pepper, is the Inside Front in-house distribution kid, so of course you know he does quality work. He carries a smallish number of titles, but only really good, often difficult to find stuff. He's open to working with others and he carries some good records (Grade/Believe split, etc.) for cheap prices. Try it.

PENNSYLVANIA

ANDREW THOMAS DISTRIBUTION: (55 Searle Street, Pittston, PA 18640, phone 717-655-3501)--These kids distribute records, demo's, and zines by both hardcore and alternative/emo/punk bands...they have about 10 to 20 titles of each. They also print shirts.

BIG MOUTH 'ZINE DISTRIBUTION: (Chad Rugola, P.O. Box 153, Allison, PA 15413)--The editor of "Break Free" 'zine, who is also involved in 717 Records, does a small hardcore/SXE 'zine distribution as well.

FOUNTAINHEAD DISTRIBUTION: (2865 South Eagle Road, Box 392, Newtoen, PA 18940, phone 215-860-6944)--These guys, who also play in Introspect and release records, distribute a whole fucking lot of hardcore, emo, and "alternative"/punk records, over 100 titles.

VERY DISTRIBUTION: (P.O. Box 42586, Philadelphia, PA 19101)--The nation's widest selection of hardcore and all related music, you can find everything here, and it's run very professionally. Their recent move has slowed them down a bit, temporarily, but fear not...

VERMONT

IGNITION RECORDS: (P.O. Box 220, Vergennes, VT 05491)--A brief selection of hardcore CD's, records, and cassettes, with some Oi! thrown in...?

VIRGINIA

SIEGE RECORDS/ZINES/DISTRIBUTION/SHOWS: (Jim Wilson, 6513 Cape Court, Falls Church, VA 22043, phone 703-532-3365)--This guy does hardcore/emo record and zine distribution, plus sets up shows and does other shit.

Third Person Distribution: (9609 Pampas Drive, Chesterfield, VA 23832)--small, new hardcore distribution.

WORLD DISTRIBUTORS:

ENGLAND

SECOND THOUGHT: (Alan Davis, 'The Sheiling', Bridge Road, Aldershot, Hants, GU11 3DD)--newer SXE zine distribution.

GERMANY

FUNRECORDS: (Mittenwalder Str. 30, 10961 Berlin Kreuzberg, phone 030-6938380, fax 030-6932551)--Hardcore/punk/Oi!/ska mailorder and record store, run by good guys.

NO CRUELTY: (Spitalstr. 43, 79539 Lorrach)--"Hardline"/vegan straightedge record and 'zine distribution. They've been jerks to us here at Inside Front, but for the sake of making information available I'll mention them just this once. They seem like extremists...

OUR WORLD: (Matze, Bachstr. 1, 73269 Hochdorf)--Good, dedicated hardcore distribution.

STORMSTRIKE RECORDS: (An Der Rothalde 17, 79312 Emmendingen)--This up-and-coming heavy hardcore label also seems to distribute lots of records for other labels and bands.

NORWAY

DEUCE DISTRIBUTION: (Vegard Waske, Nordskogun 1, 6400 Molde)--The drummer of Lash Out does this new hardcore distribution.

GOODWILL ZINE DISTRIBUTION: (Even Score, Skjeraberget, 4350 Naerbo)--Hardcore 'zine distribution, I guess.

HOPELESS FIGHT: (Kai Akerstrom, Knut Hamsundsv. 15, 3600 Kongsberg, Norway)--SXE 'zine distribution. That's all I know.

SWEDEN

DESPERATE FIGHT RECORDS: (Kemigrand 1, 90731 Umea, Sweden, fax +46-(0)90-196032)--These guys have been known to do a little distribution, if you twist their arms a bit.

REPORT: ITALY

by Simone/Experience

We have various record labels which I do like alot cause they're organizations of people who truly believe in HC. For them it's more than music, more than a "movement," it's their life. They all seem sincere to me so:

SOA records of Rome is dedicated in putting out Rome bands and other HC bands at affordable prices (also grind bands, in fact they produce Agathocles). The "Rebirth" LP Compilation is already out and contains the best of Rome: Spawn(the Italian ones), Separation, Concrete, Evidence(these two bands drive me crazy! Both are worth the price of the LP), XTimebombX, Student Zombie.

SOA also released a cool 7in. by Open Season, a storic Rome band, which is still available, and a CD by Growing Concern, a 10" by Concrete, and an Opposite Force mini CD. And then we have Green Records, a label focused mainly on sXe bands (But

they have no problems in putting out any kind of HC bands) The three guys from Green Records also set up shows (They did the "two days of struggle") last April, (If anyone's interested in having pictures of the event please contact me and I'll see what I can do).

GREEN RECORDS has been putting out lately a lot of goodies(trust me, the last few records are fucking amazing, the bands have reached a very good level I like them a lot.)

Like SOA, Green puts out records with a very good sound quality (This is the difference from the past) the records are totally DIY and non profit (every cent is put back in the scene).

Latest Greenrecords super-cool releases: **HEADSMEN LP**, **IVORY CAGE 7"**, **BURNING DEFEAT 7"**, **PERMANENT SCAR LP**, **"BANDS FOR ONE STRUGGLE"** LP compilation featuring:(Burnin' Defeat, Ivory Cage, Spawn, Feeding the Fire, Ironside and more). Soon **MINDLESS COLLISION** will record a 7" for GREEN. GREEN and SOA started 4-5 years ago--they started with a little distro.

Now Giulio and Nicola of GREEN are involved in a little store in the north of Italy (Padova) that recently is selling a lot of stuff from VERY DISTRO. So you see, it's very up to date you should write to SOA and GREEN to have all the Italian newest HC releases.

MELE MERCE (Rotten Apple) is a DIY label, who puts out generic HC, with these bands: **POINT OF VIEW**, **CHEMICAL POSSE** (angry shouting HC) **DIVE INTO THE EXTREME** and soon a compilation 7" (with **BURNING DEFEAT**, **OUTRIGHT**, **MUDHEAD**, **BLIND DEVOTION CAME**, **DIVE INTO THE EXTREME**) The guy who work at it is very honest and dedicated, write to him!

CIRCUS RECORDS is a label who that once was focused on old styles Italian punk HC, now the guy who work at it is concentrating on the SXE scene and a compilation cd is soon to be released. This will be low priced and will contain almost all of the Italian HC bands. Try it, check it out, cause it's a record that represents the entire scene.

YOU'RE NOT ALONE RECORDS is a label from Milano. Things planned: a compilation 7" with Milano's only bands, and then an **AGEING** 7" (split release with Twilight records). They set up shows in Milano. "You're Not Alone" is also a 'zine, but sorry it's written in Italian (last issue contained **ENCOUNTER**, **EVERLAST**, **UNDERTOW**, **UNBROKEN**, **CHORUS**, **WATERFRONT**). **IDLE TALK** demo is out now (Milano band playing HC with lots of tempo changes) it seems that **DAYS PRING** has sent a song for a future compilation, on this label soon along with other bands (whose names yet I don't know). Write **TWILIGHT RECORDS** it's a hardly born label--only projects now a 7" by **AGEING** in the spring, and a compilation 7" with **BY ALL MEANS**, **BLIND DEVOTION CAME**, etc., etc.

BY ALL MEANS is a band that's been around for a while. They recorded a demo in 93' and put a 7" out on **INAVDITO REC.** (which is out of press now).

B.A.M. is a band with strong political messages and the LP has a big layout with translations. Their lyrics are about religion, emotions, hardcore, being drug free, and animal rights issues... they represent the type of band that can be compared, in terms of political messages, to **Struggle**, **Groundwork** and **Downcast**. The music has no particular influences: voice is very loud, but in

the long run didn't express any emotions. Sometimes music's fast, sometimes moshy.

BY ALL MEANS is five guys who are really concerned about HC as spreading ideals and I guess they place more importance on their message rather than their music which, anyhow, expresses really well their state of mind.

SOCIETY OF JESUS is basically same members as **BY ALL MEANS** but their goal now is different: The band play the super fast angry shouting HC (sometimes with a bit of grind) "holocaust" music. Songs are pretty short, no introspective lyrics. Now their message is focused on be against militarism, being anti- authoritarian, nonviolent, and supporting animal liberation. Some songs are in Italian, some in Spanish!

A split 7" with **SUBSTANCE** is out now on **INSOCIALE REC.** Substance was an emotional HC band. The music is so intense, so deep I suggest you to give them a listen because the 7" is pretty cheap.

CONCRETE...very talented musicians here. Lots of people agree with the fact that **CONCRETE** is the most kickin' ass band in Italy. They play a sort of evil-slow-core holy terror music, super metallic, destructive, sometimes noisy, brutal every show is a massacre of the ears vocals are soo scratchy they have 10" out on SOA which I suggest you to pick up cause it's awesome. LP soon on same label. Don't miss it!

AGEING is a band that came from the ashes of **THINK TWICE** (a legendary Italian HC Band who released a 7" and an LP on Crucial Response Records, they were the first Italian band touring the USA, they played with Mouthpiece). Crucial Response Records: c/o (Peter Horen, Kaiserfeld 98, 46047, Oberhausen, Germany) **AGEING** is a very mature band both musically and about their age. They're all over 25, the singer is 32! They play new school HC without particular influences, very stylish, with pretty mellow vocals, lyrics in English and no accents! They have songs with the classic "edge" feeling so they have something in common with bands like **Onward**, **Abhinanda**, **Drift Again**, **Temperance**, etc.

If you like **Drift Again** thn you'll like **Ageing**, but still they maintain their personality. Lyrics deal about SXE and human rights in general. A split tape with **Mindless Collision** is soon to be released on my own label (**Experience Records**).

IVORY CAGE is a band from the North, they play powerful new school with a little bit of metal, with meaningful lyrics, sometimes in English, sometimes in Italian. I can define their music as intense, moshy, stylish HC, (in the vein of the 1st Earth Crisis 7", but not that angry). Socially conscious lyrics. They're very

powerful now, cause they have a 2nd guitar player. Check out their 7" on **GREEN RECORDS**.

MOURN is a new band playing original and technical HC, they give me the same feelings as bands like **Frail**, **Iconoclast**. They're very musically talented. I have the demo, and the music is so full of emotion, screamed vocals, every song is different from the next. They're very loud and aggressive live, so deep, so emotional, so full of energy. Check out their demo at their address.

EVIDENCE: All I can say about this band is that it is the most original band in Italy. The vocals are mellow, but incredibly depressed and sometimes angry. The demo has a cool recording and is very good. Music's slow, repetitive, **BUT SOOO BEAUTIFUL!** They're out of Rome...the singer is a bit crazy, during the Experience show all the crowd watched him on stage while he cut his chest and arms, with all that blood on the stage. Incredible! Check them out--ask for the demo from SOA or **CONCRETE**.

OUTRIGHT is a band that has not been seen for a while. They play very dark HC with loud vocals. They remind me of some bands that play mosh-core on the U.S. east coast now. So "dark-slow-core" is the key word here. Two songs on the **CIRCUS CD** Compilation.

PERMANENT SCAR is the **Burning Defeat** brother band...in fact they share same vocalist and guitarist. It's difficult for me not to give them a very good review because they're one of my favorite bands **EVER**. I can call their music music for the heart. So incredibly sweet and sad. They're pretty similar to the older and newer **LIFETIME** stuff, very fast, but very melodic. When I got the advance tape of their LP, I got crazy, it still rules my turntable every day! The LP will very soon be out on **GREEN**. Get it or lose it. Simply awesome!

HEADSMAN play super loud dark HC in the vein of **Integrity** and **Unbroken**. Lyrics are from a depressed point of view. Their first stuff was very "death-core" and very Integrity-influenced, their 1st demo had an incredible power, it's still available. Now their LP is more HC (talking about musical side of HC), incredibly stylish, precise. Introspective lyrics. I can honestly say that the voice is the loudest I ever listened to, probably the best part of their music. I think if you like **Integrity**, **Unbroken**, **Outspoken**, you'll like **Headsmen** very much. The record is out on **Green** with a good sound quality (they recorded on 24 tracks) it's called "The Morning." This is, along with **PERMANENT SCAR LP**, my favorite Italian release ever.

MINDLESS COLLISION is the **MOURN** brother band. They're all young and talented. On the stage they are very exuberant, their music is very heart-felt, they shocked me at the last show, when they started jump around, they got crazy, finally lying on the ground.

They play fast parts that sound like **Mouthpiece**, **Chain of Strength**. The slow parts are more emotional and original. When they're on stage they look like totally different people than in normal life, they kick out all their frustrations live. Soon they'll release a split tape with **Ageing** on my label.

BURNING DEFEAT: Their music fits very well in the "emotive" side of HC. Lyrics are very introspective dealing with homelessness and human right subjects, also with depression.

Their music is sometimes aggressive, more often sad...really sad. A friend of mine cries everytime they play live. Vocals are wonderful. Give a listen to their 7", and you'll agree with me, I'm sure. Their 7" is out on **Green**, it's called "Singling Out the Aims"

TIMEBOMB: Their music is very very loud. I'm lucky if the vocalist didn't broke my ears at the "experience" festival. Their message is focused on veganism, animal rights, socialism (capitalist greed), and straight edge. Three words to define their music: loud, dark (incredibly dark! Holy Terror here!), and angry. They have a 7" out on SOA and two songs on the **Rebirth comp.** on **Rebirth records**.

BLIND HATE are a very young band, maximum age some months ago was 15, now is 18 cause they have new guitar player and two singers. I think they sound very new school but not mindless, very genuine, intense, lived. Every show they played people got crazy. At the experience show their instruments were always out of tune because people were on stage, lots of confusion! Their music has the **Earth Crisis**, **Restrain**, **Green Rage**, **Everlast**, **Integrity** feeling. Order their demo at my address (experience).

BLIND DEVOTION CAME They've been described as "Brooklyn"-core but I do have reason to think this definition doesn't fit them. They have ex-members of **IMMORTAL MAJORITY** (7" out on **GREEN** rec's, now broken up) and **IVORY CASE** (7" out on **GREEN**). They play pretty loud sad HC, sometimes angry, sometimes depressed. The voice is very original because the singer uses effects (it's not the typical "Macho" NY voice) We are awaiting a song from them on a compilation done by **MELE MARCE**, and one on the **CIRCUS CD**.

GROWING CONCERN: maybe you already heard from them. They got reviewed on HEARTATTACK #5. Both their CD's are available from SOA Records. Once (three or four years ago) they played fast youth-crew HC with choruses, straight HC; now they've progressed, their new album was mixed by Don Fury. They're out of Rome, where they get an incredible audience. They did a European Tour and it turned out great. Their new CD has been described as Black-Sabbathian, although once again I don't agree.

Still, they do a cover of "Hard Times" by Black Sabbath!

NEW BANDS UPDATING LIST

The scene is fucking growing!!! These new bands just played first show in the last two or three months:

PRODUCT: SXE HC in the vein of STRIFE and stuff like that (also undertow influence).

ABSTRACT: Melodic HC band, kinda in the vein of CAMPFIRE....

IDLE TALK: Fast HC, old school feeling, then slow, demo out now.

STRESS OUT: I have yet to hear them (someone told me the classic "they play SXE HC", PLEASE GIVE ME A BREAK!

MISTRUST: (SXE HC) (!!!)

HOLD THE REINS: (I don't know them)

GHCP: "GOVINDA HC PROJECT"--the 1st Krishna HC band in Italy, they live in a Temple and play melodic HC.

ADDRESSES:

SPAWN: write at "Rebirth"

SEPERATION: write at "Rebirth"

RIGHT IN SIGHT: write at Experience

DIRGE(HC ala Inside Out): Pierpaolo Morgia, Via Puccini 1, 0129, Urte, (VT)

NO CHOICE: write at Experience

LESS THAN ZERO: write at "Experience"

INSIGHT: write at Experience

LABELS

GREEN RECORDS c/o Giulio Repetto, Via Falloppio 38, 35100, Padova, Italy

SOA RECORDS c/o Paolo Petralla, c.p. 15338, 00143, Roma Laurentino

TWILIGHT RECORDS: same as IVORY CAGE

YOU'RE NOT ALONE Records (soon Idle Talk demo and Ivory Cage/Burning Defeat split 7") Di Giulio Matteo/Via Motta 6/20144/Milano, Italy

REBIRTH RECORDS: write to SOA and ask

EXPERIENCE RECORDS c/o Simone Barbieri, Via Degli Scariatti m° 187, 41100, Modena, Italy

MELE MARLE RECORDS: write at Experience

CIRCUS RECORDS: write at Experience

DISGUST ZINE (written in English, Try It!) Francesco Brunotti, VIA Sesto Pompeo 1 05100, Terni, Italy (stuff about sexuality, SXE, emotions and anger)

INSOCIALE RECORDS (Society of Jesus/Substance 7") c/o Mario Luppi, Via D'Avia Nord 54, 41100, Modena Citta, Italy

MINDLESS COLLISION c/o Giovanni Di Martino, Via Cesarea 1/1, 42016, Guastalla (RE), Italy

GOVINDA HC PROJECT Bignardi Massimo, Via Madonna Pell. m°64/a3, 20010, Bareggio (MI) Italy.

IVORY CAGE Andrea Bassi, Via Stendhal m°5, 40128, Bologna

MUDHEAD (Fast Cro-Mags Style, LP out on SOA) Alessandro Azzali, Via Lecco m°12, 22030, Eupilio, (CO), Italy

MOURN: same as Mindless Collision

BURNING DEFEAT Andrea Ferraris, Via Galimbert m°1/a, 15100, Alessandria, Italy

SOCIETY OF JESUS Mario Luppi, Via D'Avia Nord m°54, 41100, Modena Citta, Italy

BY ALL MEANS: same as SOCIETY OF JESUS

STRESS OUT: write at "Experience" Records

BLIND DEVOTION CAME Alessandro Zagni, Via Terranova m°20, 41100, Modena, Italy

HEADSMAN Enrico Poli, Via Cosme Tura m°33, 41012, Carpi, (MO), Italy

EVERSOR (Melodic-Heart-Core, CD out! Ask Green rec's about it) Marco Morosini, Via Cervi 19, 61011 Gabicce Mare (PE), Italy

SOTTOPRESSIONE (old school HC) Federico Odone, Via Martinego M°26, 20139, Milano, Italy

AGEING Stefano Bertelli, Via Togliatti m°31, 46029, Suzzara (MN), Italy

CONCRETE Tommaso Garavini, Via Moricone m°23, 00199, Roma

TIME BOMB Giorgio Fois, Via Luigi Rolando m°20, 00168, Roma

OPPOSITE FORCE (Heavy-Slow-Edge, song out on Rebirth comp.) Simone Tripodi, Via Salaria m°1388, 00138 Roma

COMRADES (Hard-Core Super-Grind Brutality, Communist) c/o Paolo Petralla, c.p. 15338, 00143 Roma-Laurentino, Italy

EVIDENCE Gianluca Cipolla, Via Della Magliana m°76/g, 00146, Roma, Italy

PERMANENT SCAR: same as BURNING DEFEAT

BLIND HATE: write at "Experience" Records

CHEMICAL POSSE (Hate-Shouting-"Fuck the system"-Punk-HC) Maurizio Pinti, Via Jesi m°274, 60024, Case Nuove D'Ossimo, (AN), Italy

PRODUCT: same as AGEING

IDLE TALK: same as YOU'RE NOT ALONE RECORDS

ABSTRACT: same as TWILIGHT RECORDS

MISTRUST: write at Experience Records

HOLD THE REINS: write at Experience Records

STUDENT ZOMBIE (Female-Vocals-Chaos-Angry-HC, RIOT GRRL HC, the 7" is out now, it is acoustic emo-Core, very beautiful

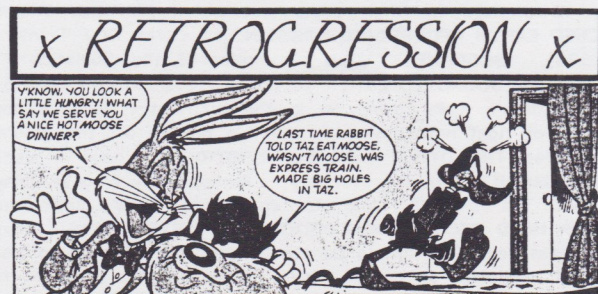
ask SOA) address same as CONCRETE.

Remember, all addresses are in Italy.

REPORT: S. FLORIDA

Compiled from Rich Thurston and Adel 156.

Timescape Zero is back together. The original drummer has rejoined and they now have Mike Maribell on bass(ex-Machine), who is quite possibly one of the top bass players in Miami. The LP that was scheduled has been canceled and has been released instead as an 8-song demo. Rich's band, Culture, will have a full length on Conquer The World Records due out in June and will also be doing a double seven inch/mini-cd on Belgium's Sober Mind Records. Culture will be touring the east coast in May and June so keep an eye out. You can reach Culture by writing to: 11263 West Atlantic Blvd. #308, Coral Springs, FL 33071. Adel says Culture sounds like a mix of most of the heavier stuff on "New Age rec's." There are few zines out now in the Ft. Lauderdale/Miami area. Adel 156 has his zine, Feast of Hate And Fear (always a good read) P.O. Box 820407, South Florida, FL 33082-0407, in the works for the fifth issue, it will have interviews with Rudy Ray Moore (aka Dolemite the Human Tornado) and Richard Ramirez (aka the Night Stalker) as well as the usual tons of articles and reviews. Adel's interview with Charles Manson from his third issue will be coming out6 in a book called "Behind the Wall of Sleep"--it is a two-volume set and his 'zine will be credited. ("doing a fanzine can bring you fame, fortune, and good things," says Adel). Rich's zine "Twentyfour" is still in the works. He says he's "taking it slow for quality's sake." Bands interested in being reviewed send a copy of your own music/description, and anyone wanting to contribute, send to the Culture address. Adel describes the other 'zines as "silly childish ramblings about how good the Offspring are" (Open zine) or "emo-only" (Caffeine zine). As far as clubs to play at down here it's difficult. In Miami there is The Kitchen Club. It's a rather large venue that bands like Into Another, Sick of It All, Cro Mags, etc. A new club in Ft. Lauderdale called The Crash Club is rumored to start having hardcore shows. It's a smaller venue, but for a touring band it would be worth stopping there. The Brothel is a skate park turned venue in Melbourne, FL. It's hot, smelly and a whole lot of fun. Always cheap door prices and a good atmosphere to play in. This leaves us with Tampa, FL. There are two clubs: The Blue Chair and The Stone Lounge. The Blue Chair is a record store that has shows after hours. Good stage and decent PA. The Stone Lounge is a larger venue with a great PA. Any show in Tampa would be good. The kids there are very supportive. If you're in a touring band and want to play Florida write the Culture address and Rich will give your info to the right people. Thanks.



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REPORT: NEW JERSEY

VISION have finally began to play out again after a long sabbatical. They have gotten a few new members and gotten rid of a few old ones. Apparently, they have a new cd in the works, but no word yet as to what label will be the lucky one to release it. Rumor has it that they're still under contract with the label that released their second cd, Criminal Records (no current address). **ENDEAVOR** is a great new band with a very thick Groundwork sound to them. They have a 7" out on **FERRET RECORDS** (72 Windsor Dr./Eatontown, NJ/07724 which is two songs full of fury. They have a second 7" coming out now that a member of the band is putting out (**ENDEAVOR**: 37 Woodman pl/ Matawan, NJ/07747). **LIFETIME** are a bit active again. They just put out the "Tinnitus" 7" on **GLUE RECORDS** (**GLUE RECORDS**: 51 Columbus dr./Franklin Park, NJ 08823). Except a new cd from them sometime soon on Maryland based Jade Tree Records (**Lifetime**: P.O. Box 10404, New Brunswick, NJ 08906). **Mouthpiece** are still around even though you wouldn't know it due to the fact that they hardly play out. Rumor mill has it that this summer's tour will be their last. With that, who knows if their new 7" due out on New Age will ever see the light of day (**Mouthpiece**: 15 Glenmawr Ave, Trenton, NJ 08618). If you haven't heard **Kurbjaw** yet you should definitely look into them. They're a great "mosh it up" style with a good groove to them. They have a 7" out on **Gauge Records** (c/o Jim Smith III, 190 W. Prospect Ave, Keyport, NJ 07735, ph. 908-494-5724, email Kurbhead @ Palace.com) They're true to their words and they say that if you give them gas money and a place to sleep they'll play! Support them. (**KURBJAW**: SEE **GAUGE RECORDS**). I'm sure you've all heard of **BACKLASH** by now. They were given the run-around by New Start Records. They have two 7"s out on **CTW** and the other is self released (I think). They have an LP out on Break Even Point Records, which they've released on CD themselves with the 7" (**BACKLASH**: 16 Simpson ct./Bergenfield, NJ/07621). **STRENGTH 691** are playing out periodically. They have a self released 7" out now. They have sort of a good, solid hardcore sound with a hip hop feel to it (**STRENGTH 691-RE-ACTION RECORDS**: 20 Claton ave./Colonia, NJ/07067). **25 TA LIFE** are a good hardcaw band out of Patterson, NJ with an extremely heavy raw sound. They have a 7" out on SFT Records and a few tracks on different comps (**25 TA LIFE**: 86 3rd. ave./ Patterson, NJ 07514). **ONE NATURE** are an amazing punk outfit from this area. You mix Lifetime "Tinnitus" and Dag Nasty "Wig Out" and what do you get...these guys! They have a self released 7" out and **TRUSTKILL** is releasing another (**ONE NATURE**: po box 253/Bound Brook, NJ 08805). Speaking of the famed **TRUSTKILL** boy, his new zine is out and is AOK. he hasn't been having any shows, but when the summer hits I'm sure that will change (**TRUSTKILL**: 23 Farm Edge Ln/Tinton falls NJ/07724). **THE BOUNCING SOULS**, NJ's infamous punk rockers, are on sort of a hiatus. Bassist Brian, apparently badly hurt himself while snowboarding, so they are taking a break. They are, however touring this summer and are also recording a new cd for BYO Records (**THE BOUNCING SOULS**, PO BOX 974/ New Brunswick, NJ/08903). Old school rockers **SHADES APART** have just released an album with Revelation and it sort of surprises me that they haven't gotten bigger or more recognized until now. They are still playing out frequently, and they are still kicking butt. (**SHADES APART**: po box 5082/ North Branch, NJ 08876). **SUBMISSION** is a fairly decent band with a distinctive Chokehold sound. They are your run-of-the-mill sXe kids, but they are dedicated and they care. Write them for their demo and watch for their 7" on **SCORCHED EARTH RECORDS** (**SUBMISSION**: 11 Corey Dr./ Trenton, NJ/08628). **SCORCHED EARTH** also released the Soulstice 7" some time ago (**SCORCHED EARTH** po box 76/Stanton, NJ 08885-0076). There's a lot going on in the distribution field around here. As of right now, my distribution is getting off the ground and is called **THE OTHER SIDE DISTRIBUTION**. I have a small selection, but it's growing everyday. Perhaps the biggest thing here, and the closest thing to challenging Very distro, is **FOUNTAIN HEAD RECORDS/MAILORDER** and **DISTRIBUTION**. They have a great selection that is constantly growing. They also just began their mailorder so get in touch. They are also the ones to go for your t-shirt needs. Also look for the Introspect 7"s and the Ipecac 7" on the same label (**FOUNTAINHEAD**

RECORDS/MAILORDER 2865 S. Eagle rd./box 392/ Newton, PA/18940). Amy and Dari do both **GROND ZERO DISTRIBUTION** and **ANXIETY CLOSEST FANZINE**. They have probably the cheapest prices around and their zine is incredibly thick with short interviews, ads and opinions (**GZ DISTRO/ANXIETY CLOSEST**: 21 Lincoln pl/Waldwick, NJ 07463). **WHY? DISTRIBUTION** is something I have just stumbled upon not too long ago. They have a nice, thick catalog with lots of great stuff for all your musical tastes, from punk to oi! to hardcore to rock stars (**WHY?**: po box 309/ Wharton, NJ/07885-0309). Other distribution's that are just getting off the ground or stray from your normal distro is **CONSIGN DISTRIBUTION**. As of right now, Mike has mostly zines and a few 7's but he is growing (**CONSIGN DISTRO**: 318 W. Sylvania/Neptune City, NJ 07753). A kid named Tim is selling crazy amounts of videos that he himself taped. He has a four page catalog of videos to sell with a lot of great stuff and cheap prices (**TIM'S VIDEO'S**: 50 Basswood ct/Red Bank, NJ 07701).

ZINES YOU SAY? Perhaps the best zines going out here right now is **HARDWARE FANZINE**. Pretty much dedicated to the "Old School", this makes you proud to be in hardcore. A cut and tear layout along with some fine newsprint makes this a winner (**HARDWARE FANZINE**: 2557 Constance dr/Manasquan, NJ 98736)...Another great zine is **NEVERMORE FANZINE**. The first issue just came out and it has interviews with Autumn, Endpoint, Integrity, Farside and Mouthpiece. A great first issue (**NEVERMORE FANZINE**: 1136 Lambertson rd./Trenton NJ 08611). Some other zines and address' are **STILL STANDING FANZINE**: 318 W. Sylvania/Neptune City, NJ 07753... **STUDENT DRIVER**: 14 Beasley st./W. Orange, NJ 07052.

Since City Gardens closed down there really hasn't been anywhere for the bigger bands to come through and play. There are a bunch of kids in New Brunswick and the surrounding areas that are putting on shows in their basements and a club called the **DOWN UNDER** has shows once in a while. I'm not sure, but I think the kids from **STRENGTH** put them on. The kids from **ANXIETY CLOSET** put on shows very frequently. For some reason though, Weston always seems to play.

The best thing in NJ in a long time just happened. A new record store called **SOUND ON SOUND** has just opened. This store is awesome and caters specifically to hardcore/punk and indie music. It is run and owned completely by hardcore kids. Support these guys so we won't lose it like NYC lost Reconstruction. I'm not sure if they're doing mailorder yet, but write them anyway (**SOUND ON SOUND**: 160 Woodbridge ave./Highland Park, NJ 08904).

That's about it for NJ. I hope I filled you in or gave you an idea as to what's going on here. As for me, I do **Nevermore Fanzine/The Other Side Distribution/** and **Reform Records**. **RR #1** has put out the "In Our Blood" cassette comp w/Converge, Starkweather, Overcast, Soulstice, Conviction and 8 others. A second one is in the works as we speak. If any bands out there need a place to stay while traveling through NJ or are looking for shows in this area while on tour, buzz me and I'll help out anyway that I possibly can. Joseph f. Kuzemka/1136 Lambertson rd./Trenton, NJ 08611/ USA phone: 609.393.0307 fax: 609.921.2679

CLEVELAND REPORT

No shows, no clubs, no excitement. An area once exploding with tension now drowns in pigshit. As far as the few bands around worth mentioning: of course **INTEGRITY** who have a new lp "SYSTEMS OVERLOAD" out on Victory (!) and have played sporadic gigs on the east coast with new second guitarist Frank Novinec (ex Ringworm)- their newer stuff is a marked return to a more hardcore approach in the songwriting and attitude dept....

Dark Empire band **ANGUISH** have broken up...**APT. 213** has not released anything new as of yet, although they supposedly have new material in the can...rumour has it Chris Ringworm is on the way out as their second guitarist. Their last Cleveland gig at Cheerio's (local bar doing it's first show) lasted about three songs as the punks and H.C.'s and Parma kids destroyed the joint as the vice squad raided it...

Cleveland's newest and most notorious band (and the only straight by the numbers, early '80's punk/H.C. band left here), the H-



100s, have quickly gained a large amount of notority for themselves with a killer Raw Power meets Japanese H.C., with a '80's L.A. attitude, sound and spirit. Out of the Cleveland gigs, only one was actually able to be completed with actual music being played by the band, and even that one ended in a total riot with pigs, etc... the other two saw the clubs (Gallery; Cleve. Public Theatre; Duane Wood's Left) absolutely totalled and the band hauling ass outta there quick. Their single is in it's 2nd. pressing and available through the Bloodclot address at the end.

The **INMATES** (Integ's Melnick bros., Paul Schlacter (Cider) and Wedge (H-100s)) are due to release a single in June on Bloodclot- they played one raging show at PEABODY'S last summer before they disbanded, but the single fucking blazes..ripping Chaos UK-type stuff. **RANDOM STABBINGS** is a new Parma band who kinda sound like early Germs/Authorities-they played one gig at the red-eye(local glam club fooled into a Sat. afternoon H.C. gig) and sounded pretty good, especially their bratty, neurotic vocalist...another newer punkish-H.C. band who are scene trouble makers is **INITIATIVE** (played the cheerio's and red eye gigs; need practice but have the right attitude)-some other good gigs were the recent **NEW BOMB TURKS** shindig at the Agora, the Smears at the Grog Shop, and the surprise **GAG REFLEX** 3-song reunion at the Gallery, which saw them forcibly ejected as soon as the club owner found out that the drummer Wedge is in the **H-100'S!**

More **BLOODCLOT** news: They will release another H-100's single out in late summer, 6 new tunes including "Brown Sugar", "Rathole", and the title track "destroy Cleveland".By winter will be a H-100's full length on Ben Barnett's(Drop Dead) label Crust. Bloodclot will also be repressing the incredible **CIDER** ep that came out last summer on Non-Commercial records, and they also have acquired the **CRUST** records screens for shirts & patches of bands like Gauze, BGK, Confuse, etc.(+Negative Approach, Infest, Neurosis, Life's Blood, Heroin, Oi Polloi, Chaos UK, Operation Ivy, etc.)--shirts \$8 & patches \$1, professionally screened on the Dark Empire equipment.

Well-that's about it. This town sucks(like the PTL Klub said once) and its only gonna get worse due to no clubs willing to book threatening bands, vegans who work at steakhouses, etc..the only recent gigs were the **INTEGRITY/H-100'S/APT.213/OLC(EX-MEANSTREAK)** broohaha at Peabody's on June 3rd. and the **CODE 13/HIATUS/H-100'2/APT.213** at the Parma VFW on June 22nd. Recent feuds include Cleveland's pathetic skinhead gang "Last Resort" vs. the Erba bros.(**H-100S**) and Dwid(**INTEGRITY**) vs. everyone!

-Goodbye and hail Japan,

--NOAH LOWANCE

ADDRESSES: -DARKEMPIRE(Integ.,APT. 213, many many more)

po box 770213 lakewood oh 44107

Bloodclot Rec's(H-100's, Inmates, Proctologists, etc.) P.O. Box 561 Brunswick OH 44212

APT 213: 4463 Homestead, Brunswick OH 44212

P.S. Scott Ruehle from Omaha, NE(Culture Rag 'zine), Crazy Johnny from Augusta GA. please contact Bloodclot Records!

REPORT: CZECH REPUBLIC

This is Roman from the fanzine **DIFFERENT LIFE**. We are into HC & punk music and have five issues of our 'zine out.

The Czech scene is getting bigger and bigger.

KRITICKA SITUACE is a hardcore band from Prague, their first LP is on Day After rec's, and a new mini-Lp is coming. They play fast, political great music and members of the band do hardcore shows in Prague. (C/O: ROBERT VLCEK/ ZEMEDELKA 12/ PRAHA 6/ 60 DO)

CLEAN SLATE is a band from Strakonice and Prague.

They play melodic hardcore with English lyrics and 3 guitarists. They have a demo out and an Lp due on DAY AFTER rec's. (C/O same as KRITICKA SITUACE).

EXIT ONLY- untypical HC hardcore band from Litomerice. Intense with personal lyrics. (C/O: PETER VESELY/ DALI BOROVA 20/412 01 LITOMERICE)

Other HC bands: **NO REASON**, and **NAKED FACE**

(C/O: DAVID AND TOMAS HOLY/ MLYNSKA 1066/ 38601 STRAKONICE I) , **SURFACE** (C/O: HONZA RUSO/ NA OMRAD 521/ 386 02 STRAKONICE) , **APPLES** (C/O: HONZA KOSTENEC/ ZAHRADNT, 386 01 STRAKOMICS)

Labels: **DAY AFTER** Records: last release was LP/CD/MC **FOUR WALLS FALLING**, Food For Worms. In the works are **NOTHING REMAINS LP**, **EVERSOR 7"**. (C/O: DAY AFTER/ MIRA PARTY/ HORSKA 20/ 352 01 AS)

MALARIE RECORDS- Many titles from hardcore to punk. Also have distribution of LP'S, CD'S, tapes and 'zines.

(C/O: MARTIN VALASEK/ ROPICE 281/ 739 56 TRINEC 6)

If you want to hear more about our scene, write me at: **DIFFERENT LIFE**, ROMAN SOUMAR, TOPOLCIANSKA 419/10, 412/01 LITOMERICE, CZECH REPUBLIC

REPORT: U.K.

by Chris/Clear Perception

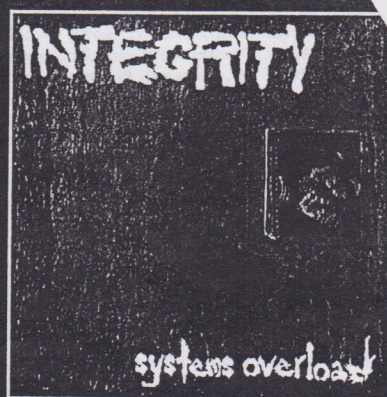
A number of bands are planning on releasing stuff over here at the moment, including **ABOVE ALL** (SXE from the south of England...Tony, 507a london Rd., Westcliff On Sea, Essex.) and **LIFER**, an SXE band from Scotland(Leo, 91 Albert Street(1f1), Edinburgh, EH7 5LY.) The **LIFER 7"** will be a split release between the band and **XCLEAR PERCEPTIONX**. Both **MANRAE** and **SCHEMA** should also be putting out 7"'s soon (**MANRAE**, Glen Bowen, 39 Laural Rd., Blaby, Leicester, LE8 4DL). **UNBORN** (vegan SXE...PO BOX 487, Bradford, BD7 1YN) have recently recorded for a **VEGAN EARTH ORDER COMP.** CD and an upcoming **YULETIDE RECS** comp., and Rat from **UNBORN** has also recorded a **STATEMENT** track for the V.E.O. comp. **SURE HAND RECS**(vegan SXE) now has Coca-Cola design SXE shirts available and more stuff planned (**SURE HAND**, PO BOX 487, Bradford, BD7 1YN). Recently released are the **NECKBRACE 7"** (Which came out on **XNO CRUELTY REC'SX**, Spitalstr. 43, 79539 Loerrach, Germany.) and the second **BOB TILTON 7"**(ON **SUBJAGATION RECS**. which also recently put out the **BABY HARP SEAL 7"**.. 46 Caedmon Crescent, Darlington, DL3 8LF).

Quite a few zines have come out recently or are due out in the near future, the latest issue of **SIMBA** has just come out (Vique, 20 Brangwyn Way, Brighton, Sussex, BN1 8XA) as have **ARMED WITH ANGER #4** (featuring **VOORHEES** tour diary, articles etc..\$2 from AWA, PO Box 487 , Bradford, BD7 1YN and AWA Recs. (**VOORHEES LP** etc.) and distro is also run from the same address) **TINDERBOX #1**(with **EMBLEM RECS.**, **REVIEWS** etc..2 IRC's from Rob, 31 Quakers Rd., Downed, Bristol, BS16 6JE) and **TRAIN OF THOUGHT #2** (with **ABOVE ALL**, **NECKBRACE**..from Alan, 11 Hughenden Rd., Clifton, Bristol, BS8 2TT). **CLEAR PERCEPTION #2** should be at soon with **FRAIL**, Peter/ **CRUCIAL RESPONSE** rec's, etc. (Bromborough, Wirral, Merseyside, L63 0ET) as well as a new issue of **ATTITUDE PROBLEM** (Steve, PO Box 2576, Hardcore House, Colchester, Essex, CO3 4AY...Steve also does the **HARDCORE RULES** newsletter and **A NETWORK OF FRIENDS** Distro.) and the latest **HOW WE ROCK** (PO Box 487, Bradford, BD7 1YN), a hardcore information 'zine.

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p.o box 42586, philadelphia pa 19101, usa.

kids! we decided to waste more of your (err... i mean OUR) money just to let you know about **very**. here at **very**, our hard-working staff works around the clock, 7 days a week, 365 days a year to give you the best possible mailorder service we can. we have a huge 40+ page **descriptive** monthly catalog full of hardcore/punk rawk goodies, including vinyl (our specialty), cassettes, compact discs, shirts, hoodies, hats, fanzines, stickers, zines, & a hell of a lot more that we don't have room to mention. we usually get most of your favorite new releases **as soon as they come out**. not to mention, we offer honesty, fast service, convenience, & cheap prices. our prices are generally the same as ordering direct from the labels themselves: most 7"s for \$3 or \$3.50, lps for \$6-\$8, full-length cds for \$8-\$11, shirts for \$11, all postpaid. but see, with us, you can do all your hardcore shopping in one stop. we even have a priority mail option which only costs about \$3 per order & will make the postal service shake their asses to get it to you faster. oh yeah, did we mention our catalog gives full reviews on all the music we sell? that's so you don't waste your money on stuff you won't like. don't worry, we promise we won't steal your money & run like some other mailorders did (without mentioning any names). this is a brand **new start** in mailorder. we've been called "**this country's very best mailorder**" in Inside Front fanzine #5, & to be quite honest, that wasn't the first time we've gotten props, & we're pretty damn sure it won't be the last. cocky, aren't we? yes, and that's because we can be...

need us to do a little namedropping? well, some of the labels we carry include: **Ammunition, Art Monk Construction, Blackout, Bloodlink, Chapter, Conquer The World, Conversion, Crucial Response, Dark Empire, Day After, Desperate Fight, Doghouse, Drive, Ebullition, 1124, Endless Fight, Equal Vision, Excursion, Final Notice, Fountainhead, Gern Blandstein, Glue, Harvest, Hearsay, Indecision, Initial, Inner Rage, Jade Tree, Kidney Room, Lookout!, Lost & Found, Machination, Moo Cow, Network Sound, New Age, Old Glory, Outback, Overkill, Reflection, Reservoir, Revelation, Rhetoric, Ringside, Scorched Earth, Significant, Slamdek, Smorgasbord, Sober Mind, Stability, Stillborn, Stormstrike, Tidal, Too Damn Hype, Trip Machine, Troubleman, Trustkill, Vermiform, Victory, Watermark, We Bite, Windward, Wreck Age, Yuletide**, & many more.

so there you go. what more can you ask for? well, we can't give you free shit., that is, unless if you send us your old WWF wrestling figures. anyway, so now your asking yourself either one of 2 questions: (1) "How do I get that fantastic **very** mailorder catalog?" or (2) "Just how long have I been living in this closet for?". for either question, the answer is simple: just put 3 stamps (or \$1 overseas) & a note that says "me want catalog" with your address on it & put it all into an envelope & send it to the above address & then run out to your postperson everyday shaking your fists & screaming "Very! Very! Very!..." until you get it. oh yeah, if you just wanna have our catalog sent to you every month for the next 6 months, just send us a measly \$3 (US/Canada), or \$6 (overseas) & you'll get it as soon as it comes out. every month for 6 months. or if you are just plain lazy, just check out our "punk" ads in Maximum Rock N' Roll every month for a sample of the newest stuff we've got. you won't regret it. pinky swear...

stores! don't feel left out. we deal direct & we can offer you just about everything we offer the kids at wholesale. we keep our mark-up rates low because low markups = lower prices = happy kids = more sales. just drop us a postcard or fax to (215) 426-9662 & we'll send you our latest catalog...

last, but certainly not least, just a quick note on **Edison Recordings**, the newest addition in the **very** family. our first release is the mind-blowing **STARKWEATHER** "Into The Wire" 12"/cs/cd, out in June 1995. they will move you, haunt you, brutalize you, make you cry, make you tear down your wallpaper & paint your room black; all at the same time. we can honestly say that you have never heard anything like it before. **you'd never think something so heavy could possibly bring tears to your eyes...** anyway, the 12"/cs is \$6..50ppd., cd is \$8 ppd. within u.s. . foreign orders write first... worldwide distributors write! record labels write, too! we will trade for your releases in large quantities & they will be distributed thru **Very**...

p.s. please mention where you saw this ad, so we know whether or not Brian will squeeze more of your hard earned \$8 bucks out of us next time...

EDITOR'S NOTE: Please note the last line of this ad where **VERY** chairman John Dudeck asks the reader to mention where you saw this ad when you write him. Apparently John doesn't fucking trust us...well, please, do Inside Front a favor and mention when you write him that you saw this ad. Thanks. He does do a good distribution.

CLASSIFIEDS

I want shirts: Dogtowne, Alva, Excel, No Mercy, Uncle Slam, Visual Discrimination, etc.--have lots to trade, or will buy, ya Mary. Opn Ssn 'Zine, PO Box 10282, Rochester, NY 14610.

Battleground Demo out now: four songs from Ohio's most militant straight edge band. Order through Confined Rec. \$3.50ppd. US \$5.00 other PO Box 771 Eaton, OH 45320 Wholesale available.

Abhinanda "Senseless" CD \$9, Doughnuts "Equalize" CD \$5, Grade/Believe split CD \$6, Shield "Build..." CD \$5, Tyrmoli CD \$5.50, Green Rage 7" \$3, "In Our Blood" cassette compilation \$5. Two Faced Distribution, 1058 Homewood, Lakewood, OH 44107-1420.

We'll trade Inside Front or other stuff for: anything rare by Diamonda Galas, all vinyl by Minor Threat/Agnostic Front/Cro-Mags "Age of..." /Negative Approach/Antidote 7"(yeah, I know, wishful thinking!)/first Lash Out or Abhinanda records. Also: books Might Makes Right by R. Redbeard, The Ego and His Own by Max Stirner. Write the Inside Front address.

I want: Chop Chop 7" comp, Confusion 7" (NYC), Dmize demo, Vision Just Short CD, NY/Montreal Connection LP, Social Justice--Unity is Strength LP, Mental Abuse--Streets of Fifth LP, Major Conflict 7". Buy/trade, puto. Opn Ssn 'zine, PO Box 10282, Rochester, NY 14610.

Punk Rock Video: The return of OC's Decry + Power Assault, and Patient 29 "Live at the Normandy" Oceanside, CA. 2 hrs. of music video shot live & unedited + interviews, etc. Send \$16.99 (cash or moneyorders to John S.) to Alternative Video Concepts, 124 Chiquita #B, San Clemente, CA 92672. Distributors needed.

Militant Vegans #2,3,4,5,7. Great 'zine for anybody who is into Vegansim, Direct Action, etc. \$1.00ppd \$1.50 Canada \$2.00 other PO Box 771 Eaton, OH 45320. Wholesale available.

Crosscheck--hardcore from the heartland. New school meets old school. Positive but not straightedge. Studio quality cassette release now available. Professionally recorded and packaged. \$5.00 ppd. Send check/money order/well-hidden cash to Brett Noble, 2019 15 Street, Moline, IL 61265. Quick response guaranteed.

nevermore fanzine #one

Interviews include *Autumn, Endpoint, Farside, Integrity, and Mouthpiece*. Also includes essays, writings, and so much feeling you'll probably cry...I did. \$1.50ppd(USA)/\$3ppd(world)

CORRESPONDANCE TO:

Joseph f. Kuzemka
1136 Lamberon rd
Trenton, NJ 08611 USA
ph:609.393.0307
fax:609.921.2679

"Darkness there and not
ing more: Quoth the
Raven: Nevermore"

"Someday a real rain will come and wash all the scum off
the street!"

Checkmate Mailorder



Brand New Unit "Under The Big Top"....CD \$8
Hard As Fuck "Feel The Hate"....Cass \$3
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Jayhawker "Scale-Model Failure"....7" \$3.5
No Escape "Just Accept It"....CD \$11
Quicksand "Super Genius (Boot)"....7" \$5
Saidchild "Crush"....7"/CD \$3.5/\$6
Sleeper "Preparing Today..."....LP/CD \$8/\$10
State Route 522 "S/T"....7" \$3.5
Strain "S/T (Overkill Rec.)"....CD \$6
Ten-O-Seven "You're Cool"....LP/CD \$8/\$10
Ten-O-Seven "Chainsaw Orchestra"....LP \$7
Ten-O-Seven "Happiness Breakdown"....7" \$3.5
Undertow "Stalemate"....7"/CD \$3.5/\$6
Undertow "At Both Ends"....LP/CD \$8/\$10
Undertow "Control"....7"/CD \$3.5/\$6
Rust - A NW Hardcore Fanzine....\$1.5

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"I only listen to hardcore when I lift weights, but I lift every day...so I guess that makes me a hardcore guy."

--Eric of Open Season 'zine

"It's not that I really want to **fight** Earth Crisis--I say we play **football** against them!"

--an anonymous member of the band KURBJAW, wearing camouflage cutoffs and a Chain Of Strength shirt.

ISSUE #8

Issue #8 of Inside Front will be out in September 1995. It will include a 7" compilation, and interviews with the bands featured on the record, as well as other interviews and the usual columns, information, reports, cruel mockery of my closest friends, etc. The bands I'm talking to right now about appearing on the compilation are O.L.C., Blood Runs Black, Kurbjaw, Halfmast, and Hatebreed. The advertising deadline for #8 is, as of right now, August 30, but call and we'll work something out. Rates:

\$15: buys 4"x5" space + 2 copies of 'zine & 7"

\$10: buys 4"x3" space...nothing else.

\$1: buys a classified ad(30 words + address)

ISSUE #8 COSTS \$4.00 USA/\$6.00 WORLD. Feel free to order it any time, we'll send it to you as soon as it's back from the presses. Checks to: "Brian Dingleline."

WHOLESALE IS \$2.00 EACH USA/\$4.00 WORLD for 5+.

INSIDE FRONT is:

DRIVEN BY A SUPERHUMAN FORCE: Brian D.

VICE PRESIDENT: Alexei Rodriguez

MINISTER OF PROPAGANDA: Mark Dixon

PRODUCTION MANAGER/DRUNKARD: Shawn

UNDERPAID AND OVERWORKED: Danny T.

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"PREVIOUSLY RENO" CORRESPONDENT: Mike Rhodes

AND A HOST OF OTHER CRIMINALS & UNBELIEVERS

THANKS: Columnists, scene report contributors (identified inside, except for Tony Erba, who asked us to use an alias for him), all advertisers, all who send music and reading for review, friends and family, readers.

ALL INSIDE FRONT STAFF WEAR DICKIES AND CARHARTT CLOTHING EXCLUSIVELY, DRINK IBC ROOT BEER AND CREAM SODA, AND DO EVERYTHING IN THEIR POWER TO MAKE THE MOST OF LIFE. YOU SHOULD TOO!

INSIDE FRONT (Address until 1/96)

213 East Franklin Street #34

Chapel Hill, NC 27514 USA

Death Threat Hotline 919-932-6467

after 1/96 use the regular Atlanta I.E. address

INLAND EMPIRE PRODUCTIONS

INSIDE FRONT BACK CATALOGUE

ISSUE 6: Comes with a compilation featuring music by BACKLASH,

ABHINANDA, LASH OUT, BROTHER'S KEEPER, TENSION, ATLAS

SHRUGGED, TIMESCAPE ZERO, OTIS REEM, & more. The 'zine

includes lyrics and write-ups on all those bands, plus interviews

with UNBROKEN and STARKWEATHER, columns by Dwid/Integrity,

Adel 156, and others, many pages of reviews, news, scene

reports, and other useful information.

Costs \$4.00 USA/\$6.00 world (Wholesale: \$3.00/\$5.00 world)

ISSUE 5: Interviews with STRIFE, LASH OUT, ENDLESS FIGHT rec's,

CONVERGE/EARTHMAKER rec's, TIMESCAPE ZERO/FEAST OF

HATE & FEAR 'zine, and TONY ERBA(ex-Face Value), plus many

pages of news, reviews, and information--the usual.

Costs 1 stamp USA/2 IRC's world (24 copies for \$3/\$5 world)

ISSUE 4: Comes with a compilation featuring CATHARSIS, LINE

DRIVE, INTEGRITY, REFUGE, EXCESSIVE FORCE, BLOODSHED, and

POLYESTER COWBOYS. The 'zine includes lyrics and write-ups on

all those bands, plus interviews with MAYDAY, RINGWORM, and

RICOCHET, and pages of news and reviews. Not many left...

Costs \$3.00 USA/\$5.00 world (Wholesale: \$2.70/\$4.00 world)

INSIDE FRONT Shirts: These shirts are a fundraiser, since I often

lose money on my other projects (#5, for instance). If you like

what I'm doing, and you want to help me make sure I can keep

doing it, check one out. Size XL, 2-sided, 2-colors; designs

from the cover of #5.

Costs \$10 USA/\$13 world (Wholesale: \$8/\$11 world)

"WE WILL FIGHT IN THE STREETS" 7" compilation: New CATHARSIS

song, plus INTEGRITY, BACKLASH, and CONGRESS. Thick booklet

insert done by Inside Front, includes interviews with the bands &

other material. This is one of the best records of this year, true

hardcore ranging from older style to holy terror, by four of the

most sincere and dedicated bands of today...a future classic?

Costs \$3.00 USA/\$5.00 world (Write for wholesale prices)

ENDLESS FIGHT rec's "OVER THE EDGE 2" CD compilation: All the

best new bands of this year, on one CD: CATHARSIS, DISSOLVE,

DISMAY, NEGLECT, TENSION, LASH OUT, ARISE, BACKLASH,

OVERCAST, AGE OF REASON, STRENGTH 691, WITHDRAWN,

JASTA 14, TIMESCAPE ZERO, CROSS SECTION, HOLD STRONG,

SLIP, DIVIDED WE FALL, and THE CULPRITS. Includes lyrics.

Costs \$9 USA/\$11 world (Write for wholesale prices)

WE'VE BEEN SAYING
WHILE THEY SPENT,
WE'VE BEEN SWEATING
WHILE THEY SLEPT...



THERE'S GONNA COME
A TIME WHEN WE
CAN CALL THEIR EMPIRE
OURS!



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USA

